

FANTASY & SCI-FI DIGITAL ART LINE SCI-FI DIGITAL ART L

NEW MASTERS OF FANTASY ART

Meet the next generation of digital artists about to conquer the world...



Art secrets Create eerie sci-fi landscapes

Work manic with brushes Manga cel-shading tips

Manga cer-snading tips
Masterblass
Art theory for beginners



Paint increalible RIARI

Perfect the fine art of digital painting. Top fantasy artists from around the globe reveal all inside...

ALL THIS AND LEARN TO PAINT LIKE THE MAN BEHIND STAR WARS!



ImagineFX

ROB 'FRODO' CARNEY

STEVE LEGICLAS GOTORED LINES ANT EDITOR

ALEX-EOWYN-MORSS

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THANKS TO

PHOTOGRAPHY POINT

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Featured artists

Every month, Imagine FX calls on the finest digital artists in the world to offer you the best guidance and share their techniques and inspiration...



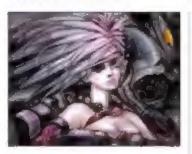
Marta Dahlig



This month, Poish artist Marta Dahlig is the focus of our Rising Stars feature, beginning

on page 44. She also shares her secrets for painting perfect portraits in an exclusive Imagine? X workshop, beginning on page 84. And don't forget to check. out her high-res source files. on your free DVD and her mage on your poster...

www.biackerl.com



Kuang Hong



There are not many artists that leave us absolutely. speachless with every piece they

produce, but Kuang Hong is one of them. We meet the uber-talented 25-year old on page 56 and discover the inspiration behind his stunning artwork. You'll find one of his pieces on your free double-sided poster, inside this magazine

www.zemotion.net/noah



Chris Foss



Chris engineered the look of early. sci-fi films and has created some legendary futuristic art. He

worked on Dune, Superman and Alien, and has done art for just about every classic sci-fi author. He trained as an architect but digressed before the end of his degree into drawing cartoon strips for Penthouse and then illustrated The Joy of Sex.

www.chrisfoss.net



Martin Bland



This month, we bundled UK concept artist Martin Bland into an old disused warehouse took

his picture and then asked him to share his techniques. (workshop begins on page 68). And he still didn't mind talking to us for hours on his inspirations, and the meanings behind his haunting apocolyptic visions. Read all about the artist on page 48. www.spyroteknik.com



Joanna Zhou



The awardwinning manga artist from UKbased Sweatdrop Studios takes a long, hard look at

e-frontier's latest release -Manga Studio 3 - this issue. Find out what she thinks of the new release in our er clusive review, beginning on page 102. Look out for Joanna's Manga Studio tutorial, coming soon in ImagineFX.

www.chocolatepixels.com



Adam Benton



A min with a passion for sci-fi and fantasy art and Bryce. Adam Senton achieves the

remarkable this issue as he creates a futuristic city from scratch using Daz's tool. You'll find all the files you need to follow the workshop on your free DVD. Look out for next. issue when Adam turns his hand to creating a magical fantasy scene.

www.kromekat.com



Welcome! What a response...



If you were one of the hundreds of people who contacted me since we launched this magazine around four weeks ago, then I thank you. Your feedback and opinions on the content of ImagineFX is what will shape it over time. I'll read every email that comes in personally...

If you happened to miss last issue, let

DIGITAL ART

me explain what we're all about at ImagineFX. The idea is simple – to unite a global community of fantasy and sci-fi artists through stunning artwork, insightful interviews and inspirational workshops. There's also a free DVD every issue, featuring high-resolution artwork from some of the world's leading painters.

This month, we're continuing what we started in issue one. We have a massive workshops section, containing in-depth tutorials from the likes of Martin Bland (page 68), Ryan Church (page 78) and Marta Dahlig (page 84) that will inspire and teach you some of the most sought-after techniques in the fantasy art community. In addition, there's interviews with Martin Bland (awarded our monthly 'Master of Art' prize) and the

incredibly talented Kuang Hong. I await

your comments...

Rob Carney, Editor rob@imaginefx.com

Tell us what you think!

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Subscribe now! Turn to page 35

United States readers turn to page 77

Five things...

you'll discover in this issue of ImagineFX

Be our cover star! Just like Camille Kuo. Send your work Into our FXPose reader gallery and we might just select your image to adorn our cover. Page 10

Promote yourself
Set up an online gallery, and get
active in the fantasy art
community. Find out who has made it
by sharing their ideas! Page 22

3 Concept heaven
Leading concept artist Ryan
Church shares his secrets for
creating dynamic concept art in
Painter IX Page 78

Perfect faces
Paint lifelike portraits using
Photoshop and Painter in our
exclusive workshop from top Polish
artist Marta Dahlig Page 84



5 Space attack!
Find out how Ivana 8. Youxd—
The Meddlesome Muse, our new contic creation, is escaping from the brain of a troubled artist (and zapping some bug-eyed aliens on the way). Page 114



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WORKSHOPS

- Create apocalyptic scenes and chilling moods with Martin Bland
- Perfect brushes
 Get more from Photoshop by
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 Mattias Snygg reveals what the eyes
 don't see
 - Adam Benton explains futuristic scene creation and custom terrains

"Harness the power of Photoshop's brushes for masterful illustrations like this Troll" Johny Duddle (page 72)



Issue 02 March 2006



"My characters' eyes look as if they are trying to say something" Kuang Hong (page 56)

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- 114 The Meddlesome Muse

Reader POSÉ THE PLACE TO SHARE YOUR DIGITAL ART

Rafi Adrian Zulkarnain

LOCATION: Indonesia WEB: www.solidgrafi.cjb.net/ EMAIL: solidgrafi is yahou.com 2GETWARE: Photoshop, 3ds max



Though he has a background in traditional media, Rafi likes to mix it up with ID and 20 computer graphics.

"Hy style of art developed from natural, through surreal, to fantally art," he explains.

Like many artists, Rafi finds the technical nature of 3D a little restrictive. "So right now I'm focusing more on 2D." But he acknowledges: "It's not only technique that matters, idea are important too. There must be a balance."

HIGH PRIESTESS The High Priestess
y a bit like a moon goddess. She's a
Time example of Rati's mastery of 2D
digital media.

BIRDS OF PREY One of Raff's first works for 2006, also in 20. "I'm postponing 30 until the technology offers more freedom and usability."

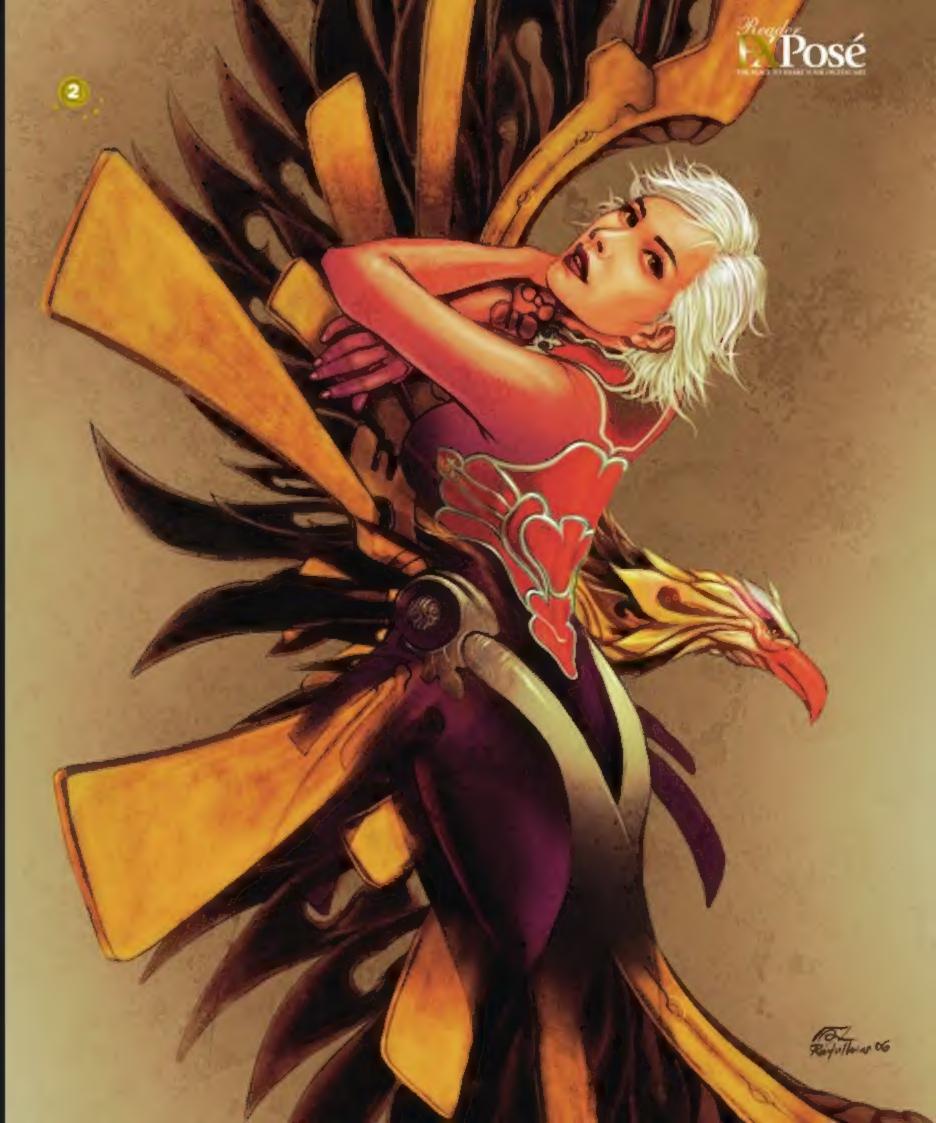


ARTIST OF THE MONTH

Rafi Adrian Zulkarnain wins a copy of Exotlque, showcasing the world's best CG females, and Painter, featuring the latest and greatest Corel Painter art. Find out more at:

www.ballisticpublishing.com.







Francis Tsai

LOCATION: US
WEB: www.teamgt.com
EMAIL: tsai = teamgt.com
SOFTWARE: Adobe Photoshop 7.0

Francis grew up in a small west Texas town. He's been drawing as long as he can remember. He now works as a lead concept artist for High Moon Studios in California, as well as doing freelance art and design work for the role playing industry, comics, film and television. He also has degrees in chemistry and architecture.

Talker "I'm one of five concept.

Intists in our company. Once in a
while, we each illustrate our take on
some common theme or subject,"
explains Francis. "In this case the
exercise was centred on the theme of
wehicles and the undead."

ORASON Created for Wizards of the Coast, this creature is known as Rhashaak of Haka'torvhak, and is featured in the Dungeons and Dragons book, Eberron Ekplorer's Handbook.

HACROTUS Another extra durricular exercise. This time the basis was a well known comic book character. "I tried to imagine how a character like that might appear to someone who had no idea who or what he was about," says Francis.









Christopher J. Anderson

LOCATION: US WEB: www.chrisjanderson.com EMAIL: praxuschris@yahoo.com SOCEWARE: Photoshop



Although he first got into fantary and sci-fi art through movies such as indiana Jones and Alien.

video-games had the strongest impact on Chris: "Especially the more story-based, fantasy oriented ones. My style has developed from being incredibly cartoonish to being more realistic but without loosing that style," he says. "Teday, I continue to push myself with understanding and challenging realism with styles that will make prought perceive the images i, create in a different light."

THE COLDEST DAY This bruised woman is trying to escape from shadow-like phantoms, "Being chased by wicked beings makes this the coldest day she will ever have."

AFFAIRE DE COEUR OF THE YOUNG "This is about a feeling of infatuation that one has for another," says Chris. "In this case, a young boy falls for a girl he's drawn. "And then he finis her."

ORC WARRIOR GARDREGON
While studying rapid painting
methods, Chris wanted to "create a
feeling of strength and terror with a
powerful-looking character."







Lown van Baarle

LECATION: Netherlands
Wells: https://hebit.net
BMARL: foliable panders: be
SOFTWARE: Photoshep 7. Pointer 1
Table Carves 1.1



Lighth Cities a reliefació pir Olonez, art macronas and anteno as farming har main stylistic implications, "Fin detror by a desire to

capture the server by a desire to capture the server of energy, december, and demonstrate here," she says. Working with digital mode in one form or another since the age of 14, Leich relies on the traditional numberation of introc2 and Photocham. "The skilling with gives to tweek colours, and features and fayer endicate here have numbered plants in the several element in the several element in the several element. development of my style," she adds.

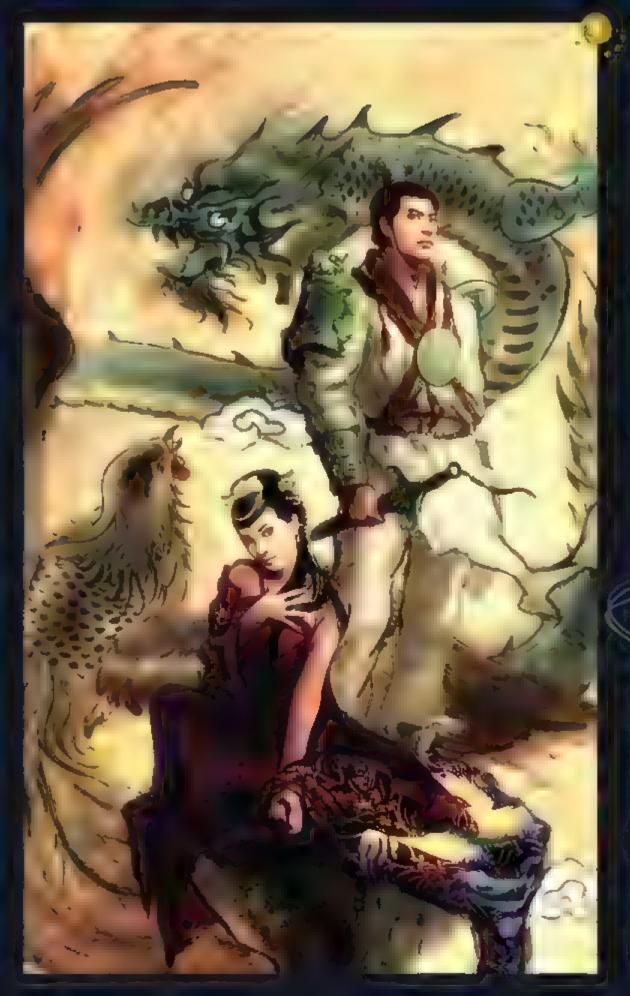
the atmosphere of summer summe houlevards of the south of France," tage Leich, "It was also my first digital work done in Painter 3."

ANBLARCE This is Leich's interpretation of a percelain masic-line Cherother Called Results Jane, wasted by Heather Cauliory for White West's RPS Changeling: The prograins, (See www.deviarter.com/deviation/21247273/). "She wears

mysterious and stightly season appearance," pays Lotels









Camille Kue

LOCATION: US WID: http://comilline.com/main.htm; IDIAN_ samillus ji hokmallusm IBATWA Nor Photoshop, Palatan and



This leave's front cover until the comment of the c traint - there was a strong view that my was low class and undens?" However, for parents helped her est when she powed to the Listed States in outline. The education. "They have now integred pie as an artist," are smiles

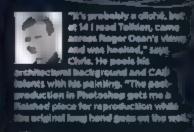
THE ASON AND PROBLET OF ANCIENT CHIMA "I've should be under the ancient Chima," says Camille, "The singer and phoenic have represented the emperous throughout Chimaes history."

Times of the SEAST Another Shinese subject. "This one is buggingly influenced by one of the constructions in the famous book, Jeanning to the famous book, Jeanning to the famous book, Jeanning to the famous book, Jeanning





LOCATION: Sectiond SPEAK; mile day@bilinformet.com SUFTWARE: Photoshop 7, Bryce 4, Sport F, Point Shop Pro, Cadygase-90



THAUS COMES TO THE LONELY MOUNTAIN "A scene I've boos variety to do for agos," says Chris, "The Holobit's main heddle makes his first appearance," The innincape was generated in Bryce, with a rough dragen created to get the feek right,

THE LODGE A personal favourist for the service of t

partings of apparate "catality into four scretch. The rether irreprections be there was built in 3D velop my brained Cadvance program - it will stand up, honest." Surprisingly, the wolf was a Fear (igure, "with a let of jibeto reference."













James piched up a pencil all an early age and cepted anything that he thereph! was intripuleg. "Hy art heasans a vales for c're to because and street partition, he just dat whelever at carre negative, he just dat whelever at carre negative, he just dat whelever at carre negative, he just dat whelever at carre negative to warts full time at a militarist and art director in entertainment advertising, working an interpretation of the feet. "I also juggin many freetance projects ranging incervision game concept designs to graphic nevels."

Signal matte shows off James'

CATHEBRAL A concept Mustration the space opera style.

VATERPALL PORT A work that: popicts a kind of future highly ste-mant region.







Grantved
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Location: Bennark
Wells http://www.sehadi
estants drong-sota.dk



The path of my life has been very simple," says Andreas. "From the day i get a pencil in my hands,

for been working my way towards the creative industries." But the reute was not without its twists and burns: "I've alongs been told by my parents that about get a useful parameters before I consider an implication, design and Nucleation," he adds. Andreas complied, distiluity. "I regent in from time to lime," he admits, "but right tow t'm working on the final picti-for my degree is character animation." This is a cause of great happings "It's been the best 21 years of my fife". His

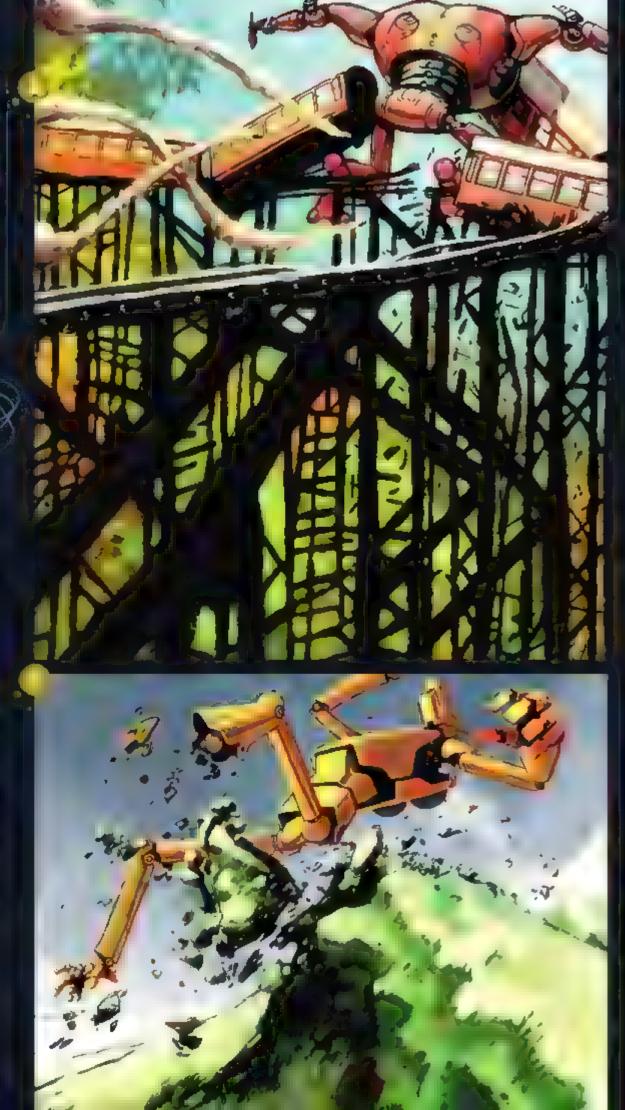
head for film or games,

AH_RESET "This giar has become lymme towards any form of madin, emocially mounterclais," appleins Androse. "The seller-relation the walf is offering chase-terrise for 2 in-mile."

PROBLET THANK! This is a personal forceone for Andreas; "The rebut in impering a direct attack from a recliebles in the area. Unfortunately is the area. set dodge the reckets."

PROBOT MILE. This turnibility directs industry in an other facab point. If the Image. "But instead I focused in an the fall," he explains, which he says was tricky to guil all. "The result is quite wlard but interesting to look at."

Mark Disput 2001







VIIII: http://gendro-Edert.com Brant: stave_hit@yathon.com BRETWARE: Palphor 9 do-Salari, gadij



south cest of England,

south east of England,
Shave would spand result of
his free inne departmenting,
drawing and patron;
maginal by cleaks sti-ff beaks stiff
interies, he has always enjoyed using his
imagination to explore the fartastical,
Why sai-fit store replies: "I like using
my invegination to create artwerk that
to-one has soon before;" Steve worked
as a 3D artist in the LIK convention. as a 3D artist in the UK computer games industry before moving to the US as a freelance 2D/3D digital artist.

THEAPE FROM FIRE MOUNTAIN! "Raspicts a young couple trying to escape boiling rivers of lava and the glant creatures set free by the volcanic eruptions," says Steve

THOON CANYON "Over the years the seen various fantasy and sci-li-artists paint the classic image of the

muses Stave, "Well this is my version of their paperier thanse,"

Treast? Problems "hidre are standing it the beginning of her journey, blassing wide-wyed tells a damp and deriumed temic," begins Stave. "Behind her, extends the temic, there is light which represents hope and all trings that are good and truck in the world."





Estephen Soulter

LOCATION: England

William www.epilegue.net/regi/fistebase
/art/list.pl?gallery=142828-genre=1

PASE: Eurolog.art/Evirgin.net

Both Times England



"Pro-worked as an artist for: 15 years," relates Stephine,

15 years, "remines Stephine, throught up on ther Wars, he fed his imagination with Author C Clarin and 2000AD, but says that laistely "the jumits were deadlings and art from a joung age but I never mady took it servicely." He addit "thy sol-II and juminey switch was flicked back on all jumine ago and I started to develop a style little to be pleased with." Formship a traditional-modia-only type of gag. Thousand misting the two list wrestedly digital were the day. "I messacrably mess acrytics in my plant though, Ohi habits site hand."

Type Stephen righty ordered Labodycing Inic. "If has everything?" They a big rebot, big senseur, big guns, often world." It was an acrylic under policing, acanned in at 1000 OPI bigs. illuitably randered,

This receive is the one immediate Pintelline tenning," says Stephon.
This receive is the one I'm enest planned with at the moment." It's impired by the firm, Nielto. "Her actions typosk founder than words. This bounty hardes is in high dornand."

POLICE Displace is working on personal project: "I headcally ingeled a coefficient gallen whose mans is so unprecisionalitie that eithers refer to it by the time number of its armous."









Pierre Droa

LOCATION: France WEB: www.hyperbones.com BMAIL: confect Phyperborus.com approvides: Photoshop, Painter



my writing, I am trying to

my writing, I am styling to appear a deer limiting to arothete worker, where the arothete worker, where the makes of beday's society are empressed to a tough, but charer way," Please any. He is fascinated by photography, because it "immortalises overy state of manking." He askin: "Hearte it equilable why my pictures tend to be realistic; I try to photograph what's in my mind, to make it tanglible."

THE PATRIARCH Felin is the strandfather of Ris and it therefore tage or two steps closer to being a giant lizard," expining Pierre,

THE HAKE ELF Eives are established as immortals, so Pierre ignited to express the address of having an old soul in a young body. "His eyes, his mouth and hands are the only. witnesses of his real age," he adds.

RIIS, LOST IN HIS THOUGHTS "This hursacter almost looks human, but he has a different ancestry. "Human's ancestors were ages, but Ris' ancestors were Seurians," Pierre seys.

SKNIDIJS VOD RTWORK

of Mathematical Control these very pages? Send your work to us, slong with an emplanation of your techniques, the title of each place of art, a photo of yourself and your contact details, lenages should be sent as 300 DPI TIFF or JPEG files, on CD or DVD. All artwork is submitted on the basis of a non-exclusive worldwide frame in positive policy and observable,

SEND YOUR ARTWORK TO: FXPecê ImagineFX 30 Monmouth 5# Bath BAI 28W

TARTIST NEWS, SOFTWARE & EVENTS TO THE FANTASY ART COMMUNITY





IS IT ART?

I am often asked if digital art can rightly be called art.

By Todd Lockwood

Insofar as it is created by the arms as a means of fulfilling his personal vision, or course a is art. Relying on pre-a reated rounies or filters, however, may tall to fulfillyour artistic vision,

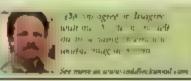
Good art conveys many things, gives you a glimpse into the inner workings of the artists mind. What makes an outstanding is the message it conveys. The mere existence of paint on canvas or pixel on monitor does not create art. It is the communication which makes it so.

The danger in digital art is the proliferation of short-cuts. These are a big part of the problem some have with calling digital art 'Art'. The hand of the artist has been replaced by an identifit computer filter. Some will rise above that challenge, that's true, but most don't,

It has been said that an artist spends the first 10 years of their career mastering their media, and the test of their lives creating art. True or not, it is important to acknowledge that understanding the basis of art is all part of garring the masters. Over it iants on prepared computer models can shortchange that fundamental part of your education.

Every outstanding computer artist I know knows the risuff inside out It is the tipersona knowledge of their image that makes term artists. It is the communication of the riknowledge that makes it as





Passion for pictures

New software New natural media package has a bargain price.

Ambient Design has announced the release of ArtRage 2, the second version of its easy-to-use painting tool. The application can simulate oil paints, pencils, felt pens and other natural media, such as a paintle knife, for producing special digital effects.

As we all and alteaures allow unique tools. One whates a few whose tools one whates allow a scanning of the allowing the a

The program was created by two ex-employees of Metal Publishe To Office at Hill Publishe To Office A Road different Publishe To A Road different Publishe To A Road Barrier Bornething that looks real," says co founder Matt Fox-Wilson "You just

open the iron is paint mix sketch
or whatever you want to do and it
is a set.
A set of one of Main
is 2 set of one of other

www.ambientdesign.com

Right Betyler reletative: Flocials a manual true image with a beta version of ArtRage 2.

Below Arrikage enables you to can on a photo to use as a guide





Fantasy talk tentum the maphens

If went to two architecture lectures in two years and by the end of the second I was drawing carteon strips for Penthouse.

Expand your work area

New hardware Wacom introduces bigger tablets

Wacom has announced two new Intuos3 tablets aimed at digital artists, painters and designers.

he first is the large's table in he is series, and the interior in a sorthal for the highest series of the highest series of the above offers are above offers and has a

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gives additional drawing room for more precise



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It more at

www.wacom. co.uk

ARTIST INSIGHT

"Without a graphics tablet, I d

cry a lot initially, then I d probably do a lot more flat colours in my comic work, and I'd also paint with real paint then scan it all in "

- Frazer Irving Comic artist, Marvel, 2000AD





MirrorMask

Digital film A belated UK release for fantasy film – plus more comic-to-film adaptations...

MirrorMask, the first film directed by acclaimed comic artist Dave McKean, finally gets a UK cinema release in March. Written by McKean's long-time collaborator, Neil Galman, it's a modern fairytale in the grand tradition of The Dark Crystal and Labyrinth. It tells the story of a girl who longs to run away from the circus to join real life. On the way she enters the Dark Lands, which is full of giants, sphinxes and monkey birds.



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66 Plans are progressing to produce a manga prequel, written by Gaiman 99

changing the face of 3D



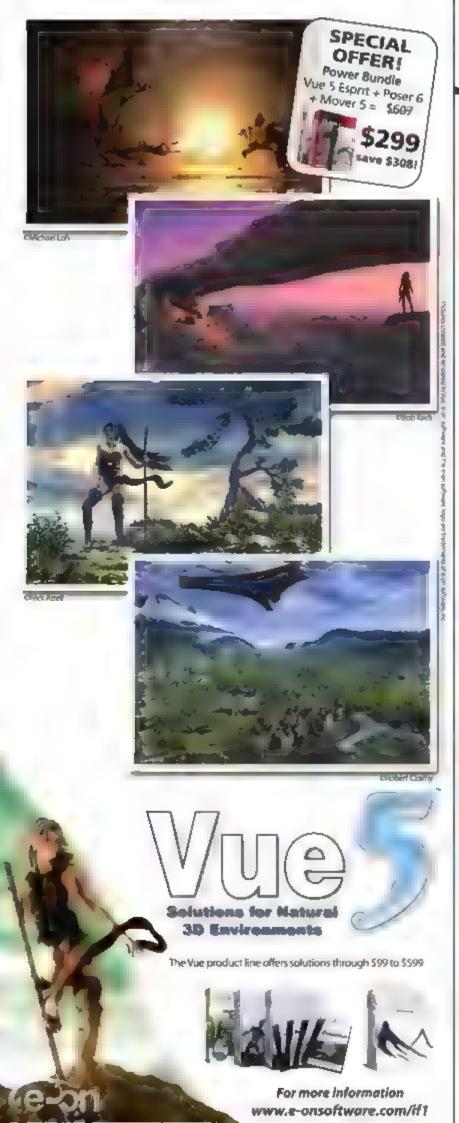
Maya@ 7, the latest release of the award-winning 30 software,
 is packed with innevative new festures allowing you to realise.
 your creative vision faster and more easily than ever before.

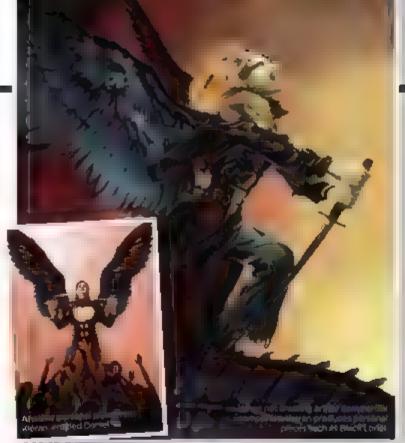
Capitalising on Alias MotionBuilder® technology, Maya in makes character animation easier and more accurates other improvements such as advanced render layering and new medalling, texturing and effects tools help you achieve more with Mays.

To find out how the new and innovative features of Maya, are changing the face of 3D, visit www.alias.com/maya7, at



OAlias vuncilas com





All work and no play makes...

Art advice It's important to keep a balance in your work, says artist Kieran Yanner...

If you're a struggling artist trying to make it professionally, it can be galling to see how much work commercial artists produce while maintaining quality.

A good example is Kieran

per an orbitate in perior inforce in the property of the period of the p



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be or act hierar believe is a suportant that you don't burn out.

"On a personal note I'm explorir ... morrie istent a sucioci i at en ne 2 Y 7 YV 11 7 1 3 3 THE STATE OF STATE v J y 11kH 2 (84%) pleces counter in all 4 ac If If Kamer Try It h expire year and only He a, var caryours yes 3 in product of product native A see has e or on the content of the second south full open of a second n y y p1 exagnerated res. And air be at the stratege i k site reference i jar ma griefinin s if the entire office 1 11 1 .u + 0 w 560

Second of A chars - Itha

www.kieranyanner.com

66 Working as a commercial artist can 'suck you dry' – working on personal pieces counterbalances that effect \$99

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Rob Carney on rob@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK

Some words of praise

Bought your magazine a couple of days ago and think it's fab. Great to see something dedicated to digital act rather than trawling through every other art mag and the internet for snippets of advice. Hope to send something soon for EXPosé. Many thanks to all invited.

Steve Boll, via email.

I just want to say thanks for bringing us this absolutely awesome magazine. I buy a lot of digital magazines, but I can say that is the B. ST magazine. I have ever come across and will read every single page. Keep up the good work and perhaps one day I might submit some of my work. When I am up to the standard of the digital art you show. You have a new subscriber keep up the good work. Many thanks.

Editor Rob Carney replies. Wow! What a response we've had. Thanks to everyone who has written in, I appreciate all the feedback and criticism, so keep your retiers coming! And don, forget to submit your artwork to FXPoséful, details are on page 21

Don't go changin'

Martin Dexter, via email

Don't change a thing is rate in we a new mag that has got it almost perfect. It shall need at all levels and has a great mux of news, reviews, etc. dry not to go down the application route, but keep to the skill and technique threads that you have done such a wonderful job at 1 know you have to use applications, but I don't think we all need to have lessons in the m

Small video tutorials on technique would be a great addition to the DVD, you know the stuff, five to 10 minutes.



See page 93 for details on how you can get your hands on it.

– Subscribe and get 40% off!



on painting sain or how to make great dragon textures

Graham Hockaday, via smail

Rob replies: Thanks for the kind words. Gaiham Video turonals is an exculent idea – and one we already had plantied. Over the corning months, we li be bringing you some video tutorials from the world's leading fantasy and ser fill artists. So stay tuned. And d'you want your video tutorials to be included on the DVD, email the DVD editor. Tom on tom@imaglinefa.com.

Where's the website?

When will will be starting a web page where readers can upload pies to Richard II Eagle, via email

Rob replies: Good question, Richard We're currently working on a buge website featuring armst gallenes, forums, totoralls and interviews—check for approximation the mag and at www.lmaginefs.com soon

Tutorial tips?

Thanks for bringing a magazine dedicated to the often forgotten art of fantasy. One thing though: I found firm Warnock's tutorial to be incredibly hard using advanced techniques in Photoshop. Is there something I missed fames Green, via email.

Rob replies: Thanks for your comments, James. Tim's matter painting futural was certainly the most advanced to exact one. However of you open up the imagine! X issue one LVO you'll find all of Tim's work-in-progress images and photos along with the final Photoshop file. This will certainly help you get to grips with the techniques he used to create this incredible photorealistic image.

Frazetta rules OK

hanks for the piece on Frank Franctia in issue one. He really is the goodather of familists art

David Johnston, via email

Rob replies: We couldn't agree with you more. David Frank Frazetta is a man who has inspired many artists. The equally inspiring Chris Foss is featured on page 54. Who else do you think should be shown ased it your legence probe. Final the on mb@imaginefs.com with your suggestions.





The fantasy art world calendar...



Last year I went to...

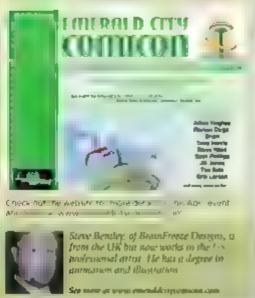
DESIGNS REVIEWS EMERALD CITY COMICON 2005...

have been to Seattle's conne con for the past few years and watched it expand from a smaller celebration of fandom to a large, well-organised event. Typically for such large events, a huge selection of vendors were selling the weard and wonderful. All manner of cornics, key chains and everything in between was packed into the event hall a salute to fandom everywhere.

Most of the major names in the entertainment and astry were represented. Among the more famous were Marvel and Dark Horse, along with a bundle of small more pendent publishers. Companies brought attists and moducets, who were if deligned to offer advice to those wanting their art examined. There were larger gatherings around the more famous names, but smaller companies were easily accessible and offered good solid advice to aspiring artists.

even more than the art and he famous names. I temember the re-axed and tun atmosphere that is sometimes abselu from the sugger convenients. The presenters see ned able to spend more time with tans, rather than sust churning out all ographs.

As always acrowed wandering around taking in the art demonstrations, people watching and browsing the stores. This years even promises to be bigger and better confulning its relaxed mood can be maintained www.braunfreezedesigns.com

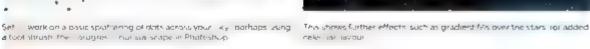


rtist

YOUR QUESTIONS ANSWERED BY OUR PANEL OF DIGITAL ART GURUS.









Ouestion

How can I create comic 'starscapes' that don't just look like a load of white dots? Adam Taylor, UK

Answer Frazer replies



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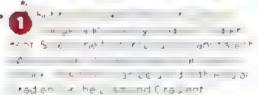
Your questions answered...

Step-by-step: Adding glowing stars...













Question

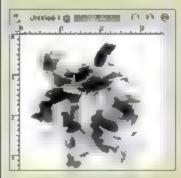
I hear and read so much about custom brushes in Photoshop. How do I create a custom brush and why would I want to? sand Law, UK

Answer Don replies



Today's digital painting programs come with an array of brushes, but most look ordinary. As

you gain confidence you'l want to create custom brushes. In most programs this is not difficult. The approaches vary slightly. Here are two of many controls in Photoshop CS2 for customising your new brushes. I encourage you to explore all the different settings.



As well as posting thinting the angle in the form of the service o



on a white background 1
treate most brushes at less
than 256x256 pixels 1 scribble a
shape using standard brushes



own through the choices and select Define Brush Preset. Up pops a dialogue brush with a preview image where can name my brush and click OK

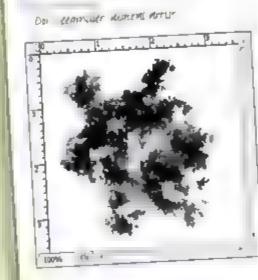


fremove denser areas with an eraser. To add more transformess. I run one or two of Photoshop's filters on my brush to be



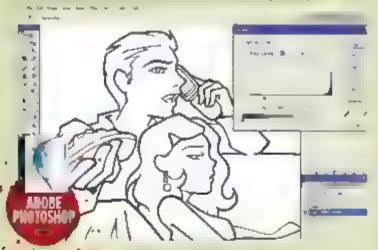
the Brushes palette there is now a preview at the bottom of the brushes, showing my new one. Here I find besic information about my new brush, such as its size.





ImagineNation Artist Q&A

open thy scenned the art in Photoshop and go to image Adjust Auto Cevels Number
 with the black times are crisp but not jugged if copy and paste the outlines only is new
 who are in his Muhar. This is the basis set up for colouring on in lining.



Onestion
I like to ink my illustrations and manga pages by hand. What issues should I watch out for when I'm preparing them for digital rendering? Tim Booth, US

Answer Joanna replies

Although most digital artists can't five without their graphics tablets, it's still tricky to sketch and tisk directly onto the screen. For this reason, I always prepare my black outlines on paper and then scan them in. When setting the scanning resolution, aim for anywhere between 300 OPI and 600 OPI (the higher the better). Bitmap or greyscale images take up icis memory, so you may be able to go up in resolution.



for colour independence or well-separate the black from the works gave indooring buttone asy of it. There is the season and the medical services in the largest as the largest to the season of a size of the services in the season of the se Ouestion

I love painting on the computer using Photoshop but I'm having trouble finding a tool that blends colours well. What do you advise?

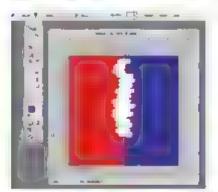
Paolo Carletti, Italy

Answer Don replies



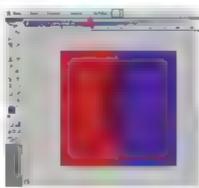
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Question How do I make explosions in comic art? Jake McNamara, Ireland

Answer Frazer replies



Although the first of the first

Photoshop CS default with 1 or a mark 1 for a mark 1 for



Adding sooth of colour with the Brish feet can make the explosion shoot out debre and loolikese channelly.



Your questions answered...

Question

I keep seeing cool images done with Global Illumination in other software. I know Bryce doesn't have this, but is there any way I can achieve this effect by forgery?

Al Patel, UK

Answer

1 naplas



Gl carcurates ditert and indirect light in a scene, to produce monphoto-realistic renders.

You can achieve something similar, such as soft, diffuse shadows and an even light throughout, with an array of normal lights. They need to be arranged in a hemispherical shape, emulating the global light from the sky. Several methods for creating a light donic can be found on the internet. You may be able to downlead some from Bryce related sites, but to save you time I've created a couple of donies and examples here.

www.kromekat.com/freebles, bryce.lightdomes.zip

Because so many lights are used (more than 130 in this example), their individual intensity needs to be lowered down to around 2 to 5, depending whether you use other lights in the scene. You can click an 1 I new to the light group ano edit them all in one go.

Here, I have used just the light dome with white lights, then the same again but with a pale sky blue toted some and a vellow toted sambly adding some reflective materials, you can achieve the impression of an HDRI (high dynamic range illumination) effect.

For a better look, try duplicating the light dome and rotate it slightly to get a more accurate and smoother shadow pattern. However, with a textured surface you may not notice any artefacts anyway.



Artist's secret

RE VIHADI NO

Adam Bonton, Digital artist

Step-by-step: How to create an explosion in Photoshop CS...

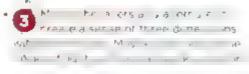












ImagineNation Artist Q&A

Question
When I paint in
Photoshop, my images
always seem too
saturated and the shapes look like plastic. Can you give me any tips on how to make my digital art look less liké it's computer generated, and more like a traditional painting? Low Jánsson, Denmark

Answer Henning replies



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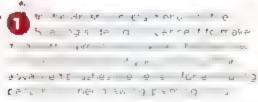
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Step-by-step: Try different brushes, use light and shade carefully and add grain.







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Your questions answered...

Question

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Question
In manga art, cel-shading is
mentioned a lot. What exactly is it
and how can I achieve this style
using Photoshop? Linh Ruan, Vietnam

Answer Joanna replies

Cel-shading originates from the way individual frames of a carroon had to be drawn onto transparent plastic 'cels prior to animation. Soud colour is easier to animate than gricialisms to almost every anime has this distinct block shading style. The visual appeal of cel-shading also became popular in manga ithistration, so it can even be considered a trademark of lapanese comic culture. It's easy to instate this style using graphics software. Although less time consuming than a realistically shaded picture, it will test your confidence in mark-making and deciding where to lay down solid areas of light and shadow.



where apply agent yet is worth thy the get one integet was well allowed by the product of the pr

What brushes are best for painting in Photoshop? Any tricks or shortcuts? Ryan Castle, US Answer Steven replies A MEANAGE . . 10 of 11 25 of 12 p the section of 115 3 11 11 11 17 34 T H 4 A H Some in a gift the of hit page An Joh to a g h Je if ha he image leader water the Milere 4 c Ohio that dreigh a sure for way a secret with or the grant pay to all had talk as a to be entirely 15 p 1 1 1/2 1 2 1 17 1/4 411 114 4 11 1 2 4 15 16 56 1 56 2 154 The state of the s 1 1 1 1 1 1 he as he or her a new a he a right the transfer was the the second section which the the alternation as P b p

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ImagineNation Artist Q&A

Question

I want to do fantasy scenes in Poser. The figures and clothing provided are not suitable. Where can I get decent fantasy extras for my Poser library? Sam Jackson, UK

Ansu replies



You are in luck because the third party support for Post 11s tow enor nous and there are guite a few

websites selfing high-quality additions for your library

held lock is not ast ill mited to clothing, either You can his a large valiety of props, weapons, at nour textures, set and epsiloning hall igutes ranging from realistic humans to anunc characters, goblins, and vand dragons. The list scens endiess.

What's more the buge growth of the Poser comments baseled to healt ty competition and ng retailers. With such choice, artists can be more selective and original than ever with the remagety.

One of the premiere Poses third party websites at the moment is www.daz3d.com. It supplies many



Sum to this selection of that party party or indited with the mater menty of the most constituted are selected.

alternative original human figures. Many other sites provide content, props and textures for them, such as www.renderosity.com.

www.runtimedna.com and www.poserpros.com

Most of these sites have freebies servious that are useful for your creative endeavours. Consider doing a search on Google for Poser, but be warned, your credit card might not thank you!



Question
When I combine background and foreground objects they look too much like a cut and paste job. How can I make them look more like they fit together in the same scene?

Julian Campbell, Scotland

Answer

Henning replies



Consistency in the use of obstes and ambient light along with consistency in the stagles of sight sources and

shadows—are what make at therent elements work together in the same picture. First, figure out what kind of ambient light you have if the background has been decided adjust the colours in the pasted-in object to fit the background. I prefer using Colour balance (Ctrl+B in Photoshop for Windows) to adjust the colours.

Make sine the angles of the light socrees and shadows are the same ra-



to the why spire of expenses as you are the second room on high the pin are they expenses of the and should be also added to the spire of the analysis of of the analy

the background and foreground. Take care of this before you combine the two ex mems because occons stent. I got source angles in different elements can really break a piece.

In the pictures here the background is a cold, blue ambient colour while the pasted in girl is a warm, golden hue I want to keep the cold light, so I II adjust the layer with the girl to make it appear colder.

When combining elements like this, it's important to have a good crop of the pasted common Processor specific hard that's been cut out is too rough or too sample will nook world hou can also it's going over the picture and softening it on breathing out with the libber took using a soft boush on low flow.

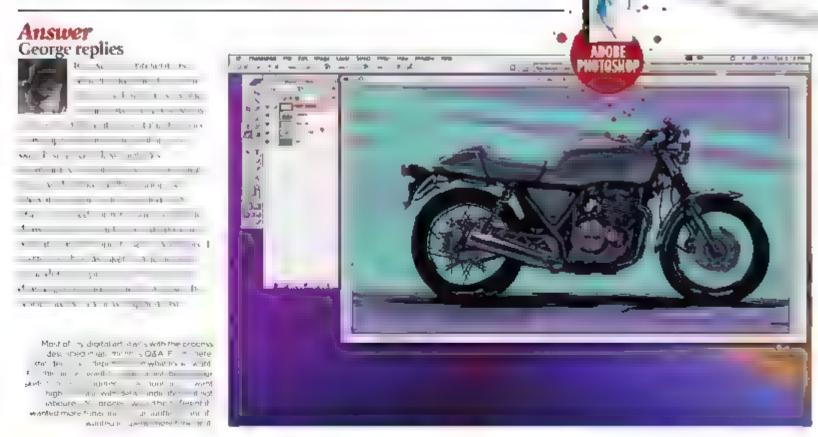


Your ques

Coming next month Our artists answer your questions on:

Achieving mood with colour Take custom brushes further

QuestionWhat steps can I take to improve at doing fast colour conceptual sketches? Mark Bailey, UK

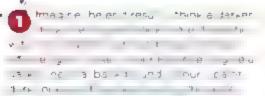


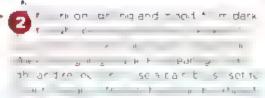
Step-by-step: Feed lots of fast ideas to movie directors with your sketches...

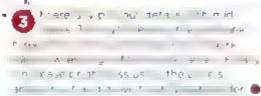












Got a digital art problem? In the Artist Q&A, ImagineFX, 30 Monmouth St, Bath, BA1 2BW

Rising Star Marta Dahlig



Marta Dahlig

Dark owl Marta Dahlig likes to develop her characters in the dead of night...

PROFILE

has been inhabiting a fairly dark world, rife with sin. Marta Dahlig has risen to prominence on the back of exquisitely detailed, gotheringed work More recently we've witnessed her ambitious project to put a face to the seven deadly sins. One of these was included in Ballistic Publishing's recent Painter book.

Working from a base in Warsaw, Poland, the 20-year-old says she is first and foremost an 'owl' who prefers to let the creative juries cun wild in the dead of right. This approach clearly gives her more spectral images a sonably nocturnal feet. Those to stay up late was a cup of stearning coffee. Only then, in the dark, can I concentrate fully on painting," Maria combdes.

She says the Seven Deadly Sins series has been her most wide-reaching project to date. Combining imposing characters with a distinct art notiveau feel, the series has an ambitious scope. "The idea came to me spontaneously," she explains. "I researched the topic on the web to find out more about each of the sins. I've always been a fair of art notiveau, so it didn't take me long to decide that my sins would draw on this style. Each painting, ande from the time spent on planning and designing it my head, took me around 60 hours."

Asida from the art nowest, orfluence. Martal draws on an impressive colour palette to give her work depth and additional feeling, ho how important is colour to the way she goes about building her characters. To me colours are one of the key elements of any painting. Martal confirms. They define it. I usually spend quite a lot of time.

thinking of a colour scheme to suit the mood and the kind of feelings I want to provoke I use dark shades and contrasts for drama, light easy-going colours for a peaceful mood and greyish blue colours for sauness

Besides hold use of colour, another striking feature of her work is its sturating sympathy for the human face. "I draw inspiration from the world around me," she explains. "In terms of faces, I get them from my mind in most cases. Sometimes, when I need some anatomical reference. I make my family members pose for me."

Although much of the young artist's work has a strong painterly feel, terhnology obviously plays an important part in how her images are created. Using both Papiter and Photoshop US as her main software mois, coupled with a Wacorn Intuox3 graphics tablet, Marta says she uses a wide palette of effects and brushes.

"My favourate tools in Painter are the Basic Round Brush and Blender from Tinting, Opaque Round Brush from Oils and Fine Point from Inleng fools. In Photoshop, Hove the Jard Round fool as well as my custom Speckted Brush," she says

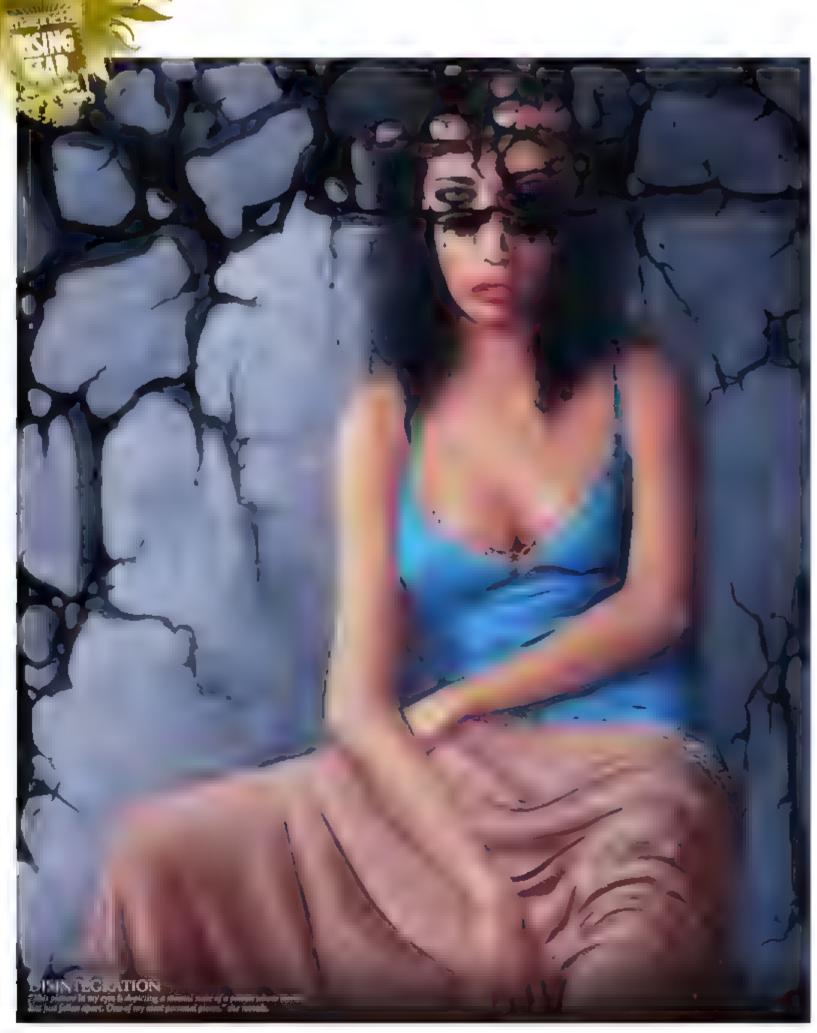
Marta is warring to see where her debut in the well-received Ballistic book will take her next. For now, she's pleased to end her emersion in the world of sin, especially

envy. "Envy is the worst" she scores: "To me this sin means acting against the person who processes what we want - cunning, hurring and back-stabbing forthe sheer factors of someone being more backy. Other deadly sins, except wrath, are mostly destructive to the actual sinners, whereas envy makes tonocent ones suffer."

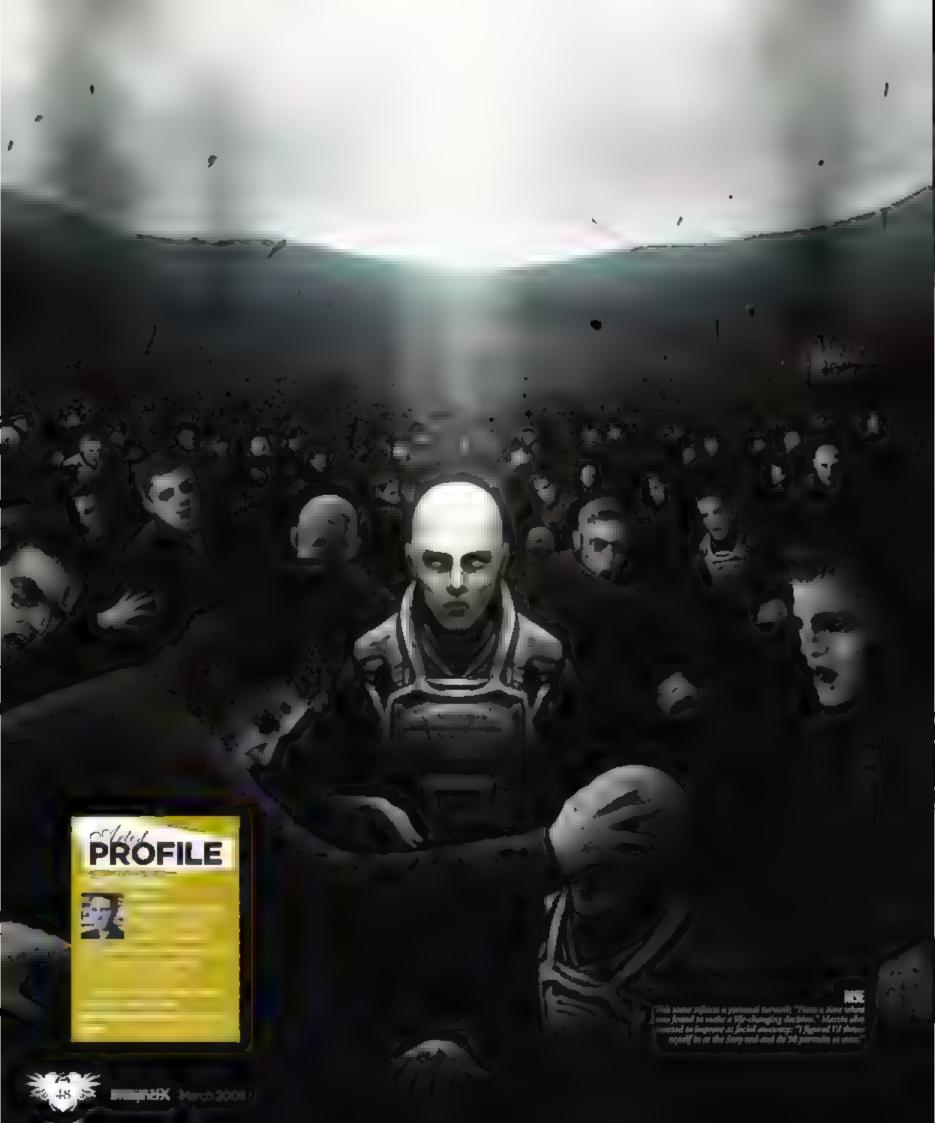














Reckon you can knock up a futuristic masterpiece in about an hour? That's what self-taught conceptual 'speed-painter' Martin Bland does.

mrently hard at write an what he dincrities as 'n religiously -quantionable dents mend Ci guvug" Martin Bland conjusts sipa digital wonderland of a very particularnature. His work is not exactly gothic, or gran dynapic, it's about a personal vision of where he chirales we're all headings "I do have post-specalypsic tendencies." he admits. "I'm not one for the fancy." colourful visions we've been fed of furure. life, h'R he a let more gritty and more a tubele thos what's espected." This futuite in largely consulved in the dark. "I phink. heatat night.

His agronishingly sopid the from being a nurice to a feedune muncupland fine turner for the minic entertalisment and publishing industries has been form; than

propone would take to lie a degree, Marris taught himselfall be needed to bispy noproduce the improvive images on these in pages, that Watermyon a ned of recognition too - Martin only searned to illustration. there you is ago when he get a grouphics tithlet. as a well-chosen pitt. Hye never looked inch," he smilen:

costy age. "I did a lot of ponell work untilthe age of about 16, when the octob life, spok hold." he recalls, it's a common pattern, but those only years meant bit activite loads homely been there. By the time the question of a conservation the table, proction's likestration skills had been pothering dust for a while so he started and in the pointing industry, "Event from , liting property meanings a work to print through to print manager in 10 years," he says, Although is worthwhile values "Attention to detail a manufacturally values "Attention to detail a proposition and colour sense."

The course to the fald legan incentig only really got back into it when I got the internative reven your age, through the wind world of class manus." It moved imagently enough, with the couries of animand Gill But before long blands was much the band. stuff: "Ma web design I not less dighal and

WORN

So what brings about the sunrewitat didricts tige of these funer visions? The not entirely marc" confernes Martin, '3 tend to print wherk days seemed in any imagination, and usually surprise anguelf with what comes out." He alaborators "It's how that viewing diameter events and out over finis of the . 201



A cald shell of a poin individual mandanii samial a floring alian to find blancia titorii and ark him more about leis apasalypse inspiral lashings.





The feeling," So there's an element of catharsis in them. "With the exception of Tamily postraios, it's been that way from th beginning." And anyway, it's not life these beginning." And anyway, it's not life these broads are actually offernive, not to anyone with the nightest group on stallty. What matters is being housest. "It's none about morably," offers Martin. In other words don't do things you think are wrong, or alleast questionable, "but skulls and blood, writed mutal images of demons are mateling out of the ordinary, it's what concept artists polot every day.

This clear sightedness and the sample printery of his paintings are what make

laving a child amplifies your awareness of hings too." The process of insrelating the orld into point is at old at monkind, but is nin's process is susplified by working without using any reference langua. "What mist comes directly from my insagination.

teath level?

If any kind of disadvantage: "I have to work

Atticle baseler, but all the information I need s freely available online. Rs a matter of pplying myself and having the delve to net

And if you love it, as Marsin so obviously does, it inn't a chore: "I've only been! painting for these years, so I've come a long way in a short period, but I have a hell of a long way so go, to get to where I want to be.

speed paint' at least one hour a day, sometimes packing in 10 images, I don't usually even save the results

startin's work brilliantly effective. It's not the rose-timed future we've often feel, it's world where there might not be a happy ending, just like the real own; it tood to a out his series of realism spens (the public three princing a sixtry spacestack want all Escapism fust doesn't do it for me. I Mina imagine worlds people can truly connec with. I want people to see paralis

Marthy's visions relate to communilexperiences: "Tkings aren't sugar conted and brightly coloured, they have an edge. like to explore those edges. The world's political climate as of the past few years has been kind of on edge. Those fears have at national tendency to slip into what I'm doing.

A man needs gools, ambitions. Formal training is certainly a good thing, but it doesn't preclude the success of others ivenues, Martin accepts. "I'm glad to be an xample that the little guy can do ohay too And he's doing better than okay, as the Images here show, it's hard to believe the are the product of joir three year's practio

The heat advice I can give is to practice. Ingure things can yourself, about like thews no tomorrow and explore the wealth of

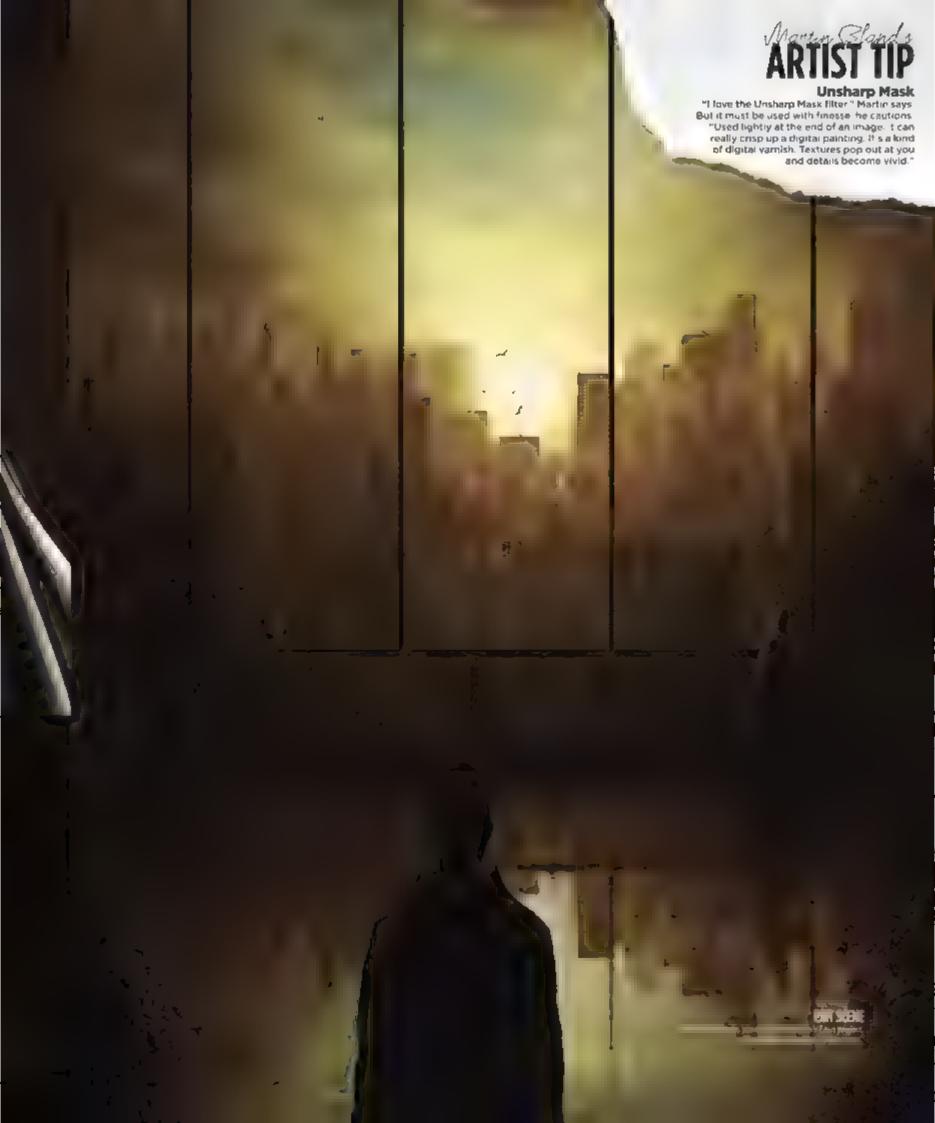
THE APOCALYPSE

As with much of his work, for Apocalypec





Part of Martin's Land Solike





MARTIN BLAND



THE INICHI

"He is here to relieve you of your sites," milities bicarries."
"Stand before him and have your soul removed."

conventional sketch. It was more of a position of discovery: The state distribution of the state of the state

I usually have a base painting done interpreted as bour. It work amount places at the smally clauge amach apart from being more refined at the final stage. So is that because all stage about places or large amounts of pagelogs? I have provided at least one hints a log amount of energy and apart of images. This is the page at which the une material in generood. If it is proved to the page at which the une material in generood. If it is more than move on with some move cits. Summittees I cause out with some this logery that I work or further."

Posting those images on line so they develop has hept bearin's development on



that he's predominately surjectly distribute a the planning stage. (Polovipuld have facile the flant information you'd ger friend for of people, but not Martin. For eligibilities alone you're inclined to believe his bing would make a good false.

Martin annues up he's "excited and pamintate enough to follow it through nome day," For more though, it's had to take hack seat to communical work: "Succeptso bave been in domand recordy so I haven't had the personal time to put into it." That's something be'll have to get used to.

The world's political climate as of the past few years has been 'on edge.' Those fears slip into what I'm doing

Track. "E peat alongside a lot of big guns in the connega are indicately every day and not how they all work, from sketch to final, on more frame and the state of the same and the same an

FUTURE PERFECT

Perhaps it is became blackly him moved from habbylar to pro so golebly that he in philosophical about the whole career things? I have a since take it one day at a time." He doesn't fack ambition always a time." He doesn't fack ambition always. "I'd love to work on a sci-fi blackbanter, samuelting bugs on my life can brog at school!" Martin has been approached by an agent ofter the pitching a story idea to a tiph period shello.



Martin Bland's VITAL STATISTICS

: Picture a hybrid of Ghandi and a sea monkey....



Pince of birth,

Date of 5416 April 10, 1973

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Opening st

Paraurity hind of muite

Rackohead, Tricky, through in Aphys. This, Jacobshire, a relatory of India/India/Indiarelationship (displaced relationship) futurable commit

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First marriacy
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for sent make at posterior to her? So, we be the my Marchin.

Average time spent en an image

Figure from history you most identify with

Left er right-kanded. Santi

Any views on the aftertio

Terraupe Atlene's segmenterne Hence Tris von Wasy religious Si Legaret Control College Hence arterion College Hence arterion College

What is your motte?
It's not about the action

Any grand plans?

I'd like to pubblish my was a month of the same and the s

Chris Foss

An artist who changed the future, drawing what didn't exist when film companies were feeling their way into sci-fi

ts hard to overstate the influence Chris Foss has had on our collective vision of the fature If you have a syr assis SE books, chances are you have classic Foss. If you're not big on print, you'll know his fi in work ham har with Alien or Superman?

Unr I he arrived on the scene the future was a needle sharp sleek-looking place that got less and less homan. Chris introduced us to a human future, where space ships were "rumbling humbling bangy things with bits of metal hanging off." People responded with wide-eyed recognition.

FALSE START

"All I eyer wanted to do was be an art st." Chris recalls. Lake parents the world over the Fosses were sceptical about the value of an art school education. "They fought me tooth and stail," recalls Chris "Their argument was that once you have a degree, you can go and do your art stuff." He adds. "My parents were straggling school teachers. Then murn bought a Picasso by accident in a drapers shop. She was terrific at tooting and ferrening."

The pressure was too much for young Chris, and just as the 60s



started awinging he ended up in Cambridge studying architecture. This was a mistake though "I went to two lectures in two years and by the end of the second was drawing, cartoon strips for Penthouse".

ROOM WITH A VIEW

You see. Chris has more than one feather to his cap. "My first break was with erotic artwork," he says "Because that's what they wanted at 86b - account's new magazins Penthouse." And strangely, once you know of this other side you can see that it somehow suffuses the \$1 images too.

It also explains something of the magic behind the peculiar Foss vision of the future. "For the a giant spaceship would have topics female stokers shovelling in nuclear mas," laughs Chris. "Whereas for other people it was the A-drive."

An incinate to reliably with the himsen form, not just as an object but as a sexual form produces an organic way of seeing the world. Chrismakes no attempt to imagine himself as a robot or an Al. "I'm perfectly aware that sechnology advances in leaps and bounds," he points out. "I'm just amiably waiting on the aide lines for the most usable bits of technology."

OLD JUMBO JETS

Chris has produced covers for just about every classic SF at hor Philip K Dick, Heinlein, and he was the Asimov man for a long, the In the 1970s. Chois was the source of SF imagery. "IG Bahard too, I did a lot of his covers."

An editor at Penthouse guided Chris to recruit an agent, as he was being limited by the work he was getting on the magazine. "The firsting rob I got was for the Sunday Times, illustrating an article by Stan Kubrick on ESP."

The thing was, Chris didn't need a photo reference. "The guy I went to see at Pan books was overpoyed the said. "Thank God. I can finally have spaceships?" This ushered in a golden eta: "The publishers were all located in and around sono so we used to drink in this lovely indepublion. Poland. Street, with the various art directors."

FROM DUNE TO ALIEN

Drawing for Penthouse while still aconversity, cover after to the Sf aristocracy, what next? "They were casting about for an artist to liestrate this book by Alex Comfort." So Ghris drew the liestrations for The loy of Sex Exensing as that was, it was not the zenith. "That began when I started on Dune with Alejandro todorowsky." This mayerick genits had bought the rights to Frank Herbert's masterpiece and convinced a French adustrialist to Trake II.

"Somewhere out there is this huge book with the entire storyhourd it it." muses the artist. When Dune was canned by shortsighted Hollywood exces. Chris dien't miss a heat, he if already been commissioned to do the artwork for another cassic Superman.

While Chris was still on a high with the caped crusader rodorowsky pulled a cabbit out of his hat "The work we did for Diane ended up as the basis for Alien." Mi ross, take a bow, your place in history is assured.

A prolific artist, Chris continues to expand his universe in many directions while attempting to mary the two threads of his work - crotic and futuristic "People like me are the filters," he ponders. "We take in everything around us and out the other end come these images."



ROBOTS OF DAWN

Highlighting Chris sleft ability with character, this little chap bods as if he could here napty if he doesn't get his own way:

RAILRUNNER

I note the educate Calvin Sans Parapolics, perhaps an encouping of the technology Cheix is "maining amounty for the trends to develop.









clockatha lives and broat resent the pixels of broat resent the pixels of broat resent the pixels of broat resent the pixels and a magnitude affinished an old head on his voting shoulders. This work has both the air of an air implished artist and the energy of vontrial idealism. These qualities enable him to open a window on a write, and wonderful futurescape. "Drawing these kinds of images gives the alsense of freedom," enthuses Knang, "It transactes onto a way to present totally what I think, without centricitors."

He combines his outlook with a natural aptitude for creating characters. And his degree of empathy with them produces compelling results. "When I look at my characters eves I feel illustrates sometimes, as of they're really trying to say something to me," adds known, Without that connection it would be easy to produce work with technic at flair that self-left cots.

When drawing characters fitry to find their thoughts," he explains. This gives him a way to look our through his character's eyes Keang their paints the world he envisages around them. "I put down their feelings and environments now adding the markings of time to their books and fares." This is, routal

if the characters are to get with their scenes. "This is more obvious in some pieces than others," adds Kuang. "I want their thoughts to be independent, cold, but still as one with their ensurances;"

He likes the viewer to fee, able to take ownership of the characters, too personal and they become a run. If I The connections between the people in the paintings are treated more reguely, to give viewers space for their magnitudes, I the artist points out.

Surprisingly the painters beauty of knang's work is not the product of long years of trade ional training. "My schooling was just like any regular lod in China," he reveals Nothing, we suit ted ever had anything to demath a rawing.

Fle admits to scrawling on the walls of his family home white still in short trousers, but recalls "I wasn't until I got into a rive sity that I started teaching myself to draw." A personal style emerged quickly "It probably formed a couple of years after I graduated."

2B OR NOT 2B

le first joined a game development studio back in 2001, as a votengament treshiftom university. There he was introduced to Painter. "I was extremely attracted to digital drawings," he muset. "It was casy and fair, »





Artist portfolio



AUTUMN
"Lan you from from so par samey
a broken part to see tring on
southalmile using wells her boson"

 and Hoved the brushes. They seemed so real! Eve been working digitally for five years now.

otary busing lives and works in the jung, as an art director for an archer game company they in charge of character and environmental direct attous and one out designs but speaks of bis work with characteristic modesty. The prefty satisfied with the characters. The environments are at the experimental stage but I feel and them quite well.

Not having been drilled in the tracational school, Kuang took to the lew ned a with reliab but he still on ke things off with a pencil. "Howe sketching with pencils, so usually I draw picrity of studies." This gives the artist achiance to work out the default of an a wire mineral.

"Preces that will be colcuted are sketched with a blue pencil first and their the lines are further defined by a 28 pencil." Then the

studies are scanned and completed digitally. Although he has obviously got the technical aspects locked down, Kaiang is aware that "Suiter skills alone do not make an artis."

A WISE IDEA

I como amors are important, but on their own they accomplish nothing. It's the ideas that matter, he stresses. Of course it is important to strike a balance. "Even if you have the best ideas in the world, you won I be able to communicate them without the basic hand-to-eve skills. Whenever limited if try apprairise as much as I can with fligures perspectives and colours."

There is no denying that we all need a certain a mount of technical supply but as known points out. "If there is may rechrical straight and you draw evers unage, use a photograph of them you might as well become a photographer."

(a) Came development isn't all it could be in China. There are lots of people unsure of their direction. It's a messy crowd (3)





Aletist: postfolio PATRICAS SANCES

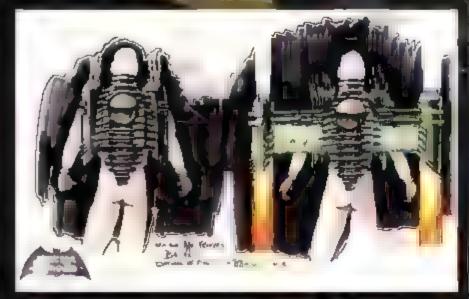
The concept artist behind Blade and Stargate talks how taking a

y as good as your last later canon of

ing is, a former ing is a former ing is

YLE

ow, she a fix bearing Africa Rational of Indian for the gard in the first of information to type, "If identify in a significant weapon to a say," If the the him god, about brund appropriate 1 likes into that we attorned and a scaling. Stalling, but desting to be been real. The way his attitude year to be a managing afficient to dead, with intoine variance body counts and best make reen ways affection of the



MR FREEZE Over of Patrick's Mose of montroir in shoots interests

Through a numpire's latert." he entirely in community real-real indicatrial design approach the real-real real make it just that his particular activity and activity activity and activity and activity activity and activity activity.

refrick fout traceled to the till function relief a present of camer. The turnish point was the violentry designer builded in the transition movie concept artist measurement of the transition movie concept artist measurement of the transition movie concept artist measurement of the transition movie concept artist measurement in the transition of the tr

SHINY THINGS

Burick's work centrus on dankly menacing future-tech. It's the kind of superiors and super-villain machinery that manus wish serious health warning. "But that's refuse ally me," he claims. "It's some book tomething that just happen in telways unjuyed sci-di movies. Lasever and the tooks though." What is he most proud of "The freeze gun I designed for histories there are all love motorcycles." He's amonic buff not, of the fluoropans variety. "Like Thetin. They actually tell stories."

I the Thetin. They actually tell stories."





ANTASTIC POUR IN

Joller methodiskes he gets aske them repeatedly, but buts? I d

DRAWING ON EXPERIENCE

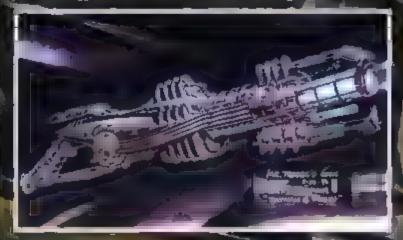
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"ntrick's illumentants have a heartifully are quality and kiche. I wally have so do his family have so then yellow are thursally paper languated as it as it as it to have a family eya. O's post time (Creates for the Automorphise

morek of my pourse Wislie he access it have continued by the state, and make standardisations in style. The trick is to take just what you need, not to become religion. The arrwork on acidi and paries is often speciaculor: (Kain) ich bag apec beautiful wurk shere than itt my gallery."

flet suffed to sci-fi, but not been copied the textbook method for designing ignor alican, it's bocume he hould. 🐠 i

66 In Berlin, I designed this crazy boombox once.... They said 'Go to Disney land or something !



THE FANTASTIC FOUR

Tooling up Mister Fantastic

Patrick's website has two entries for the Fantastic Four. The first alternet to make the movie was aborted in favour of Spiderman. This left Patrick and production

iryhoard guy would cee

with lindscapes of the ert and use the print pick growingsman to draw on." job description is kind of vague, Patrick confesses.

Mister Fantastic has Patrick to thank for his lab atom the Baxter building, or part of it at least. "First I did this transformation chamber I did this transformation caumb hind of this an unlarged phong tectle," he reveals. "You go in as a human and come out will super powers." He also hill a hand in Or Deom's reentor deal but strangt, tecked different for any drawings."

or the stage."

The Concept arms a sure is in a sure in the concept of these years of fore with the the concept designer than get forest of the community of th vie hits the cinese puing kern. Conse

PROFILE

l'osé SHOWCASING PROFESSIONAL FANTASY ARTISTS

Kerem Beyit

c A Turkey

http://kerembeyit.gfsartist.com/

kerembeyli a hotmar rom

6 Concept designer Celdot Studios



Kerem takes us way back When was a little boy a was in the barber and waiting for my turn. I was so bored So my dad baught

me an issue of Conan Savage Sword of Conan, in fact. "I still remember the cover art a think that was the first spark "The artist was Bob Larkin I'd tove to chank him." muses Kerom, He works in Photoshop 7 and C 52

WHITE TIGER CLAN This character was designed by Kerem for the game, Sovereign Symphony

2 GALON CITY This architectural design was a concept diustration also produced for Sovereign Symphony, Kerem used Photoshop and a Wacom Cintig 21UX

3 THE OWELLERS OF THE RED
FOREST Made for The Catalogue Of Fantastic unterature, from Phoenix Publishing, this one took 30 hours.



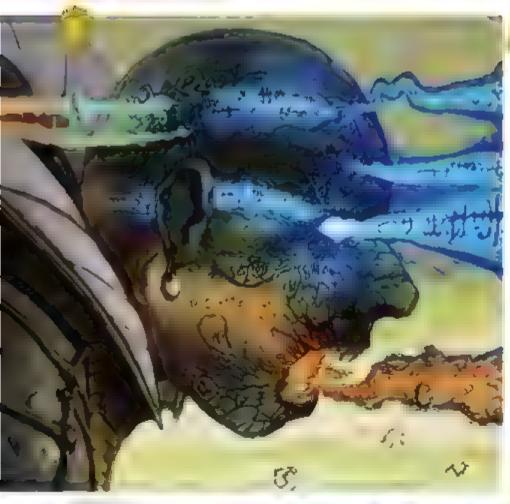












Anthony Scott Waters

h LS www.thinklankstudios.com

bightmer a thinktankstudios.com . 5 Freelance concept designar

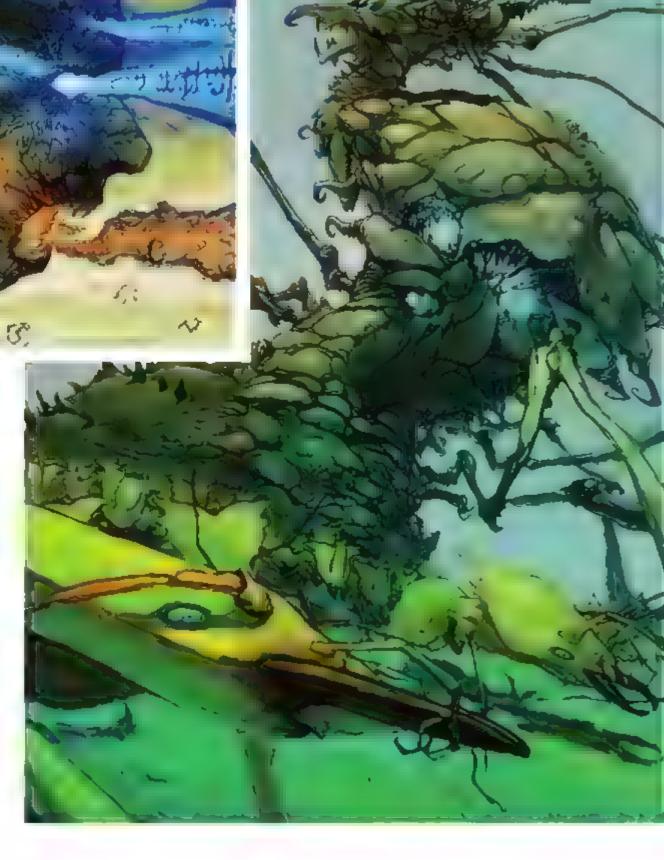


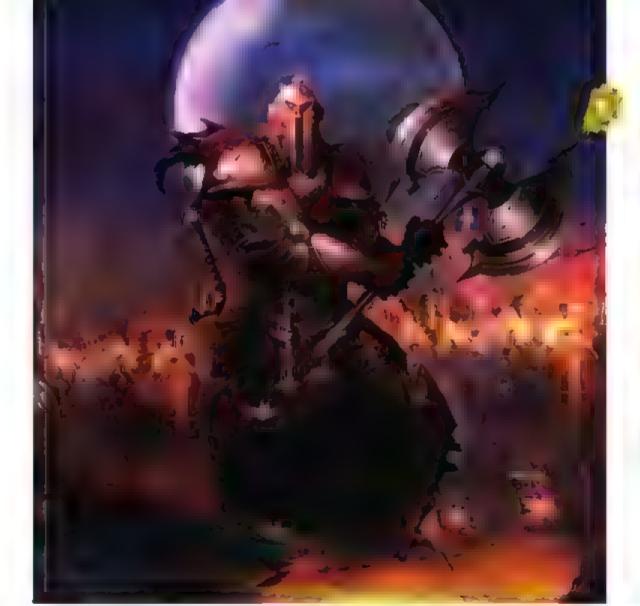
Anthony began as a pro by doing illustrations for Encarto, Microsoft's CD encyclopaedia) back in 1992 It wasn't until 1997

that could claim to be making my ilving entirely from the generation of fantasy art "he says in 2000 Anthony convinced his art director. Dana Knutson, to let film try producing his Magic art assignments digitally lower my career as a digital artist to Dana. 've been happily exploring this new form of media ever unce" Anthony works in Photoshop 6 and Painter 8 with an Apple G4 dual 500, on Q5 9.1

THINDER "This place was commissioned to Bustrate a spell countering another spell so thoroughly countering another spell so thoroughly that the opponent is memory is temporarily wiped clean." Anthony explains. I you look closely you see the blue glyphs forcing the black ones out of the back of the caster's head."

Chance to draw something word," admits Anthony "This is a massive creature made up of milhons of bugs."







Edward Lee

-TON US

www.edlesert.com

65 A edlesert a hotmail.com

CB Freelance concept artist



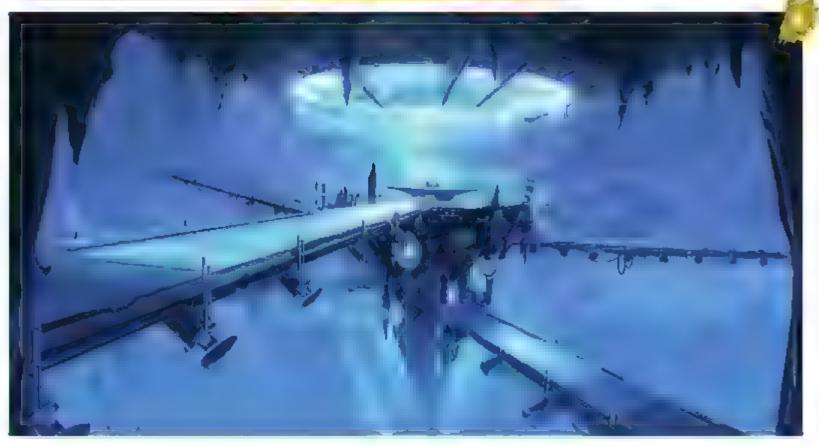
Ed trained as a fine art illustrator at the lamous Pratt Institute in New York. "But soon fell into the animation business."

designing characters and backgrounds for a television series the says. Ed was first exposed to computer graphics in the 80s but says moved out to cos. Angeles and got a job as a production designer at Rhythm and Hues. That forever changed tow looked at 30 ° it was from here that Ed really took hold of Painter. Photoshop and 3ds that to bring his visions to life.

INZXT Created to accompany a print ad for a company manufacturing PC gaming machines. "This one portrays an axe-wielding bad-ass leading an army over a fiery lava field." 3ds max, Photoshop and Paintar were used.

2 RCE CAVE The concept art for ATI's ad. Ruby depicts a "special headquarters set in an ice-cave."

Created with Photoshop and Painter.



Imagine EX Workship Districts and the State of the State

The software and files you need to complete this month's workshops...

This issue:

Photoshop visions
Create apocalyptic scenes
and chilling moods

Get more from Photoshop's Brushes, Build a custom library for every occasion

Air battle maybern Jump in the pilot seat for Cinescape Painter fun

Learn to paint a realistic face in Painter and Photosbop

Part two of Frazer trying's
Photoshop tutorial

Anatomy

More top tips on drawing and rendering bodies

194:Lost edges
A look at what the eyes don't use and why less is more.

96 Bryce cityscape Paint vast futuristic scenes using custom terrain objects

We guide you through the tricky art of portrait painting



78 Big screen air fights Paint a cinemata algavith tent planes for dramatic effect

if your DVD is missing please consult your newsagent



PROFILE Photoshop OCALYPTIC

Step aboard Martin Bland's tour of how to paint chilling scenes in Photoshop, from concept sketch to final print-ready image.

alotting is something that taken? practice, but if you have artistic ability, Photoshop effers up an excising modition the is not only cleaner than traditional quethods, but saves you time too. That's probably why it's the chaice of conceptual artists worldwide.

This contrial lays and the techniques you went to create full someth, using thatking more than your integlantion, Photoshop's default beselves and a graphies tablet with presence sensitivity To more with, you need to Imper what? you're going to point. The same time you just iron planning, the fire time you. apend painting, and you lance the chance of misules. For this image, I had a good idea what to paint heforehand. f was given the final size and fined a fine of my own similar paintings to go on all matyle guide.

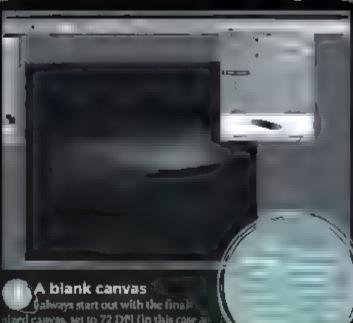
the a brief and have savong king hefore going into the image. You cit form your concept in a number of ways. itities thumbrail (paics a number of tis) culous) or go straight in with a full slets!

and then you can complete an intage if you're happy with your electe.

Far anally too imputers to write on in thumbusile, or I puder to go steaight in with a full sketch, thou, if it sloans? hruth, kumby lane on hour, but if it doni nuck. I gain that time I would have use in planting. This hope things field and immuniting for me. Hodder, the more ful threelogs you do, the beging you are historigh practice



In depth Apocalyptic visions



A blank canvas
Jalwaya start out with the final
sized canvas, set to 72 DPI (in this case at
180x290mms) and block in a background
with a large hard round painthroun, and
the brush to opacity (everything unticked
in the Brushes palette and the Opacity
and Flow controls set to Pen Pressure
Other Dynamics)

With this being a wide-format image, want to break up the horizontal feel, to decide on a sweeping horizon. I'm guing for a dark scene, so the colours I'm planning on will reflect this. The black background is a good base for this style and the green has given it more of a factasy thems.

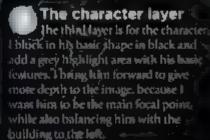
The environment layer for the next parts to great a new layer for the next parts to great a new layer for the next parts for easy handling fater on. Be careful, and because it's easy to keep adding until your have hundreds of layers, but it bloats out the pad and is unnecessary. Keep it simple that it is add a character to the right, I need to balance it.





out, so I decide to paint in a building

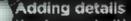
Introducing a few background areas gives the image an illusion of depth which can be added to later, I use that anne senings as before, but change the brush sint from large to small as I go because it's better to block in larger areas and then tighten them up with smaller brushes. This is our basic environment.



 I want to guide the eye around the image so a strong character up front will grab the attention, while the secondary point will fade back, before merging into the horizon.

Secondary character
Still working on the character
layer, I start work on the figures,
general colours and lighting direction.
Reeping things loose, and still working
with the standard hard round brush. I
build up body form and aid the
secondary character.

As I have chosen the thome of Argis the Protector, having someone fragile in the scene adds more of an emotional element. It's always good to portray a story or plot in your intage became this provides more interest for the viewer.



Next, I create a detail layer, for tightening up and adding more areas of interest. The rock wall in the foreground fills the area of negative space and places more attention onto the main character. Think about how year insage consposition flows and flip pour image horizontally (Images) Rotates Filo canvas horizontally) These are good habits to get into 10, you're right-handed you'll probably? have a natural sendency to skew the invage slightly to the right, and vice versa if you're left-handed. When you view a your image flipped, you can countered that problem and fix any errors. Thistrick is particularly useful when doing portraft shots.

Sketch finished

The electch stage is over 1 took around 45 minutes to get thin far, but don't be surprised if it takes longer. Two hours would be a good cut-off point before deciding on whether you want to work on it further. Once you get to this stage, and you are happy with what you've done so far, it's time to enlarge the image. I change the DPI from 72 to 300, without touching the physical image size. This gives a pripe ready size so work with, while keeping my original dimensions intact.







Rendering

Now comes the rendering stage, where you about in and do the same whire you about in and do the same while over the top of what you have, gradually building up detail levels as you go. I usually start with my focal point whe main characters face — and anom it to 100 perfects to render up his features,

I have kept a copy of the sketch open to use as a reference, to ensure I don't lose the original feel as I progress. I open anew window for my image (Windows Arranges-New window for "filename", pad). This enables me to see the whole image with one click, rather than have to about it and out constantly to see what I'm doing. This is why the two background images are in there. Usually I'd drag them onto my mound municor, because with CS2 I can drag windows outside the boundaries of the program. This is a great tip for dual moritor users,



Lifelike features

I block in his features, roughly, with the same hard round brunk. To give him a bit more life and prevent the lange from becoming too monotone. I use warm abades over the highlighted areas (pinks, reds and browns) with coolshades in the shadowed areas (blues and purples), over the top of the basic akintone colour that the lighting has



given me (green and yellow tomes).
Although this is a muted scene as far assicular goes, it's important to add variance to make it a believable room.
Elipping my image at this stage helps with the proportions and positioning of his facial features.

Realistic lighting

Moving down the main character, do the same thing with his shoulder armout and jewellery, painting over the top and generally tightening it up. It is may focal point, so I want to sender this small area first, to judge how the lighting affects the rest of the scene. I consider how the light will react to different our faces. His dull bronze armour affects less light than his sewellery and marginally less than his selicus.



Background

begin to Gil out the scene by toughly rendering the building. For the straight lines, I turn off Opacity in the Brush settings (untick Other Dynamics), click at my starting point, held down Shift and click again where I want my line to end, giving use a perfect straight edge. Using

focal point gives a better feeling of depth, because the further away something gets, the less vibrant it becomes.



Smoothing out

Carrying on from the last step. If continue to smooth out the form of my main building and begin tightening the



outlines of the background cityscape. Fatart to work a little on the ground, using the Samudge tool (set to opacity, the samula any brushes) and a large soft airbrushes I smooth out the roughness and remove any visible brushmous left belyind from any threely, using the Colour Picker and picking up tomes from the ground as I go. With the Samudge tool, I then make parisonally sweeps around the image; closer together at the back and moving

chosen together at the back and moving further apart as I come forward. This gives an uneven appearance that works better than if you were to use a brush and paint shadows and highlights.

Fluffy sky

layer and apply a similar method to amount but the sky. First, I choose a large hard round smudge (about 100pt) and drag it around a little uling small strokes, but just enough to mudge the pixels into large tufes.



It's time to move in with the airbrush. This process removes the roughness of the sketch and gives your sky a more. Juffy look, Most of this work will execute By get painted over, but it gives you more control over cloud formations than if you started on a very smooth gradient. If you soom in 100 percess, you can see the mugh areas that need to be fixed.

Once I have completed a basic sky, t go over it with a large soft-edged brush, set to opacky again, picking up colours from the background and generally smoothing things out.

In depth Apocalyptic visions

Tufts of cloud

f select a hard round smodge tool of 60pt to start work on the rhouds, I gently move little areas around, creating small tofts to give the illusion of a cloud formation. I acom out to 50 per cent for this, so I can see the whole sky.

It takes a little while before you are you're you're happy, zoom in to 100 per cent and repeat the process with a smaller smudge (around 20pt) and tidy up the edges.

sufts of cloud. You can spend as little or as long as you like on this stage, but with a little more patients you can count a deamatic skips



Perfect face

through a full rendering pass, I move hack onto my main focal point - the charactem. I mart by getting the girl's face in place, because it's an integral part of the image. I decide it's mountary ao get her finished before moving onto anything else. I prefer to fit between areas, painting small pieces at a time, because it helps to bring the image together an a whole and unify the lighting and mood.



Adding texture

thick to my work building. It's three to give it point texture. Ising an small 3-5pt brush, I start painting in some brickwork using a dark culous, which I chrone from my shadowed area to the left. This breaks up the flatness that had let down the illustration until this point. The result is an image with more life. Once my brickwork is in-

more life. Once my brickwork is in eq. I pick dur highlights in the same way as before, but use the lightest enfour building.



With a small brush I start to unify the shadows where the building meets the ground. I adopt horizontal strokes, to add more detail to the ground and make the buildings look more naturally placed in their environment. I bring the algy and background together with a large

soft airbrusic painting delicately over the horizon and making intighter as it

Fireishing off
Finally, I return to the characters and render the cloth surrounding theour i pay close attention at this stage to the contraits. For this stage, it's worth about night in and using one colour as your darkest shadow, Never use pome thack because it's the most difficult shade to judge. Besides, while it might look good on one screen, on another you

I check over my work and sectors any items is software that should not be there then I smilly by shadows. Estart to add the finishing touches of detail to bring the image together, for example, the rock wall in the foreground, small stones on the floor and the wishing well.

can almost guarantee it will stick outer

We're now really close to completion decide that the only things I need to add are some more debris and blowing leaves to give it more atmosphere. It create these leaves by simply blocking in leaf shapes and using the Motion Bhar. Affler to give them a little 'movement,' And of course, I finish off his swood.









Workshops



Rough sketch

At this stage. I begin to sketch digitally, using the Conte Pencil brush. which is one of Photoshop's Dry Media brushes. This gives a lovely line and the sketch has a real pencil look. Then I create another layer below the sketch and work on ideas for lighting in greyscale. Luse Photoshop's Chalk brushes for this stage but with Opacity set to Pen Pressure

Laying down the base colours

Once I've got a better idea of the tonal values in the composition, Estart laying down some quick colour. I create a new aver above the line drawing, set the Blend

mode to Overlay and slap some colour. just to lay down a basic palette. Then i create another layer and start painting over the line drawing with more opaque marks. This will become my main colour. layer. At this stage I'm only concerned. with the colours and I don't give a greatdeal of thought to brush marks or texture

Thinking about brushes Photoshop provides a huge variety of detault brushes. With the tools available, the number of possibilities to create new ones is bewildering. I think its a good idea, particularly if an artist is new to Photoshop, to look at other digital.

down with a big hard round brush. This is



The ylouts Decrease and increase brush hardness Shift + (or) (Mac and PC) This can be quicker intenswapping brushes when Marking with the basic beauth tipe.

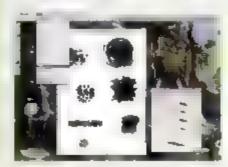
artists who use the software and analyse their brashes and techniques. Some artists even provide downloadable brush libraries. I create brushes that excite meand that can make the marks and textures I want from hosestions of you experiment with Photoshop's existing brushes you can clarify which ones are usefu to you

Editing the Brushes palette

When I'm creating a new brushes paiette I first get rid of all the brushes I don't need. There's mo point scroiling through endless brushes that I never use. It s worth loading up all Photoshop's brush libraries and trying out the different brushes and up snapes. I find the best way of whitting down a brush library is in use the Preser Manager. Open it in the Brushes paiette or via the Edit monu, and use it to delete large numbers of brushes at once

Define brush presets This is whose the real run begins

To make new brushes, I create a new unage with a white background and make a wine variety of marks in black and grey using inversing Photoshop brushes Once I've got some interesting shapes and textures, I start creating the new brushes. The first step is to drag a marquer selection around one of the marks (hold

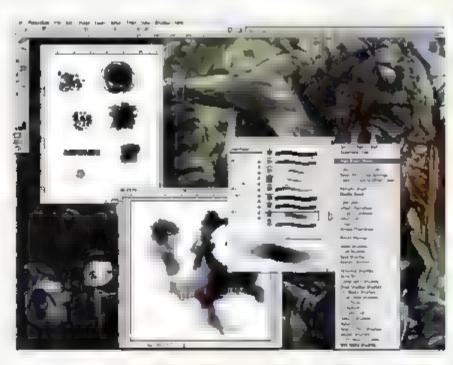


Scanning textures

Foncy getting messy with some traditional media? You can obtain some proof brush tips. and fantastic brushes by scanning in marks made either by traditional modia or tectures in photographs. You can also source brush looks from bits of fabric teabag stains or Whatever you want That's an interesting activity for a rainy day. perhaps. The results can be great if you want to minic traditional media



Perfect brushes



down Shift to keep the selection square). Choose Edito Define Brush Preset. You can either give the brush a name now, or do that later when you're happy with it Click ON.

Brush tip shape

The next stage is to play with all Photoshop's brush settings until you have a brush that you want to keep. The new brush created by Define Brush Preset will be at the bottom of the brushes palette, but it's unlikely that it will make the exact mark you were aiming for You can tweak them by going to the options at the base of the palette when Brush Tip Shape is selected. The first thing I do is

change the spacing, because this has such a drastic effect on the stroke. Note that you should select brushes from the brush presets if you want the correct settings. Selecting brushes from the Brush Tip. Shape menu only switches the tip.

New brush presets

Once you've made changes to a new brish, a needs to be saved agoin of the changes will be jost when you select another brush preset. Save the new brush by selecting New Brush Preset in the Brushes palette menu. This is usually when I name a brush because I've had a chance to use it and see what kind of mark it pracks on the carryas.

SECRETS

Managing brush palettes "we menurised the

Proset Manager but I wanted to relievate the importance of keeping your brush libraries organised Think carefully about your workflow and how you use brushes. It can be irritations and time consuming to search for one lavourile brush among hundreds of barely used brosh prosets. Avoid this by uping the Press Menager and the Brushes paiette. to organise your libraries. I hance my fevourus and most commonly used brushes at the top of my paintle. which realizes the task of selecting brushes quick and easy cusually with the button on my Wacompen) I have several brush Abraries for different types of work Everything is quicker. when you're organised.

Other dynamics

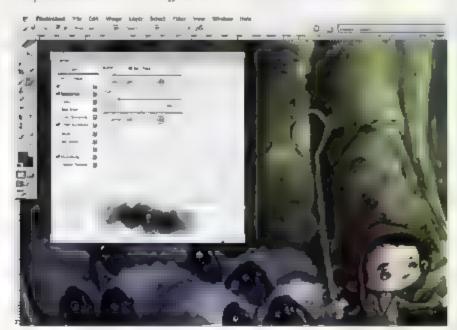
This section includes the control for opacity, which is probably the most important control in the palette. If you are using a tablet and pen, the opacity control is set here. Try setting the Control option, below the Opacity litter sider to Pen Pressure. Moving the slider for Opacity litter can give interesting textures to your brush strokes. If I'm creating new brushes while producing an illustration or concept, I find it can be useful to create a small image to test potential brushes while I tweak settings and siders.

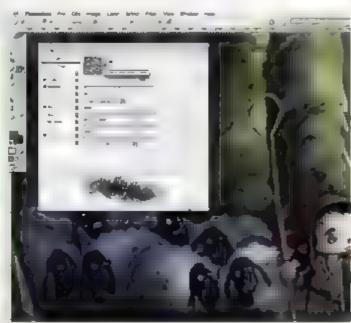
Shape dynamics and scattering

These two sets of options provide hits of scope for experiment "scattering does exactly what it says, and can make many small brush tips into large sponged ke tentured brush strokes. It's worth playing around with all the settings of these worpalettes to see how many different brushes can be made from one brush tip shape. Angle litter is great for making a brush look more random.

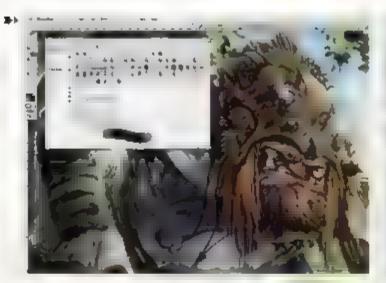
10 A helping hand with texture

femure can be created by 'textured' looking brush tips combined with some fieldling with the various options in the Brushes palette, an make even the hard round brush look interesting. There are controls for the scare, mode and depth of the texture but the most interesting area of this palette is the fexture Picket.





Workshops



Click on the small triangle next to the texture thumbrad for more textures and a further menu for opening other texture libraries. It is great fun trying out different trixing ex with various bries ies and you can orgate brushes to add in the libraries.

Dual brush

The Dual Brush option enables you to combine two different brushes with further controls for mameter spacing, scatter and count. You can create all sorts of texture effects and unusual marks. However there is a drawback - it can slow your brush strokes down because Photoshop has to think about both brushes.

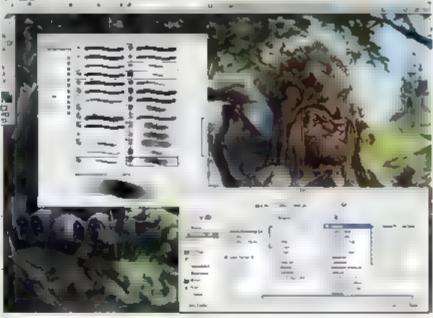
12 Other options
The bottom half of the list in the

Brushes palette provides a few more controls. Wet lidges can give an interesting watercolour effect, especially when combined with some of the other features mentioned. Smoothing is an



important option. If this box isn't ticked, curved lines that you've drawn quickly can appear as angled lines rather than smooth curves. When I first installed Photoshop 7, I spent one afternoon convinced that something was drastically wrong with my Wacom tablet, because smoothing was unchecked.

Showlouds
Decrease/increase
brush size
[or 1 (Mec and PC)
the brachets else the current
brush size on increments,
and work with Inturess,
touch stress



Trial and error

Experimentation is the best way to cascover the huge capabilities of the Brushes patette. If you can't find a brush you want in the detailed brushes, create tip shapes and turn them into lovely new brushes for try adapting existing tips in the Photoshop libration. I'nt always finding incredibly useful new brushes.

14 Saving a brush library
1 have lots of brush libraries, for
drawing or painting. I download some
from other artists websites. Once you've
reated a few brush library. Choose Save
them as a brush library. Choose Save

Brushes from the Brushes palette, which should take vote to the Presets folder where you can save them.

15 Finishing touches

I've barely mentioned the progress on the Troll illustration. The tips and techniques described here should be evident in the image. Some of the new brushes I've created have been useful and some will be deleted but most importantly, whenever I need a particular brush, Photoshop's Brushes palette enables me to modify an existing brush to sure by needs or create a new one.





PAINT AIR BATTLE PROFILE CINESCAPES

Ever fancied creating dramatic cinematic scenes like this air fight? Ryan Church takes the pilot seat.

eithe tiepheting a concept shock of pointing for a species is unually work with the director and review the confortion and review the confortion to this tractical, the some is an air but is made at this illustration type in the conformal aircraft in order to winderstand mir assumed in the main features inquired for flying, their markings.

urials and reflective properties. All

nic motorch will hide out to counte-

fictional alicatif based on pomething Incom and understood.

In this scene, I ducke to paint size to mint thing lighting across a right step. In the final composition, the eye will inove financially oright with a large life list in the foreground contrasting against the light of the background and the rocket exhausts it will become evident as year eye mewer arrass size figure that a large ship is choiring to on a misaller ship, which is itself charing three other places forther abend.

I decide to use smalle and the decide to use the decide to use from the reclustivity in the light from the reclustivity in the foreground, to move the eye quickly from left to right as the acone an folds. It is important in such a consposition to barry a foreground, a stindle ground and a incluyeound, its this particular scene, the middle ground depicts large aimbigs to stancy one-point perspective. They are placed along the perspective line to demit the eye in and across, and create a sense of depth and space. The background



In depth Painter IX air battle cinescapes

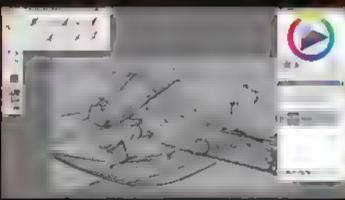


draws you is, so you then see another large airship and some carefully arranged ground details. This is my favourite type of painting - one that faithfully depicts in detail the aircraft's design, but also allustrates the illusion of speed across a muclonius forms.

Set up the workspace

To save on forest malestate, last
up my workspace with a custom painting
so that my tools are easily accessible,
while those I won't need, or one rarely, and
nor in my way. To create a custom palents
not draw a brush variant out of the Brush





Selector but and onto the workspace.

Customice my own brush variants, using
the Brush Creator and the new Brush
Control palettes (Windows Brush
Controls) and place them in my custom
pulette. Uning both of these features
enables me to streamline my workflowed
and meet my right deadlines.

Digital Airbrush, Square Chalk, Broad Water Brush (from Digital Watercolour) Glow (from F-K), Eraser, Crainy Water Watercolour), Water Rake (from Blenders), Fine Camel W (from Oils) and Craquil Pen 3. Lact my work up in Full Screen mode (Command/Oct+M)

Make a line čravring Once I have an idea of what the alfrector envisages and how that scene is to play out, I begin a line drawing. This: loane black and white drawing will be extremely useful. It will be shared with in the tographers and set directors to provide them with a visual of the seen inswell as the overall feeling, action and smooth that the director is amonotingto evoke, Allne drawing can be atraditional sketch scanned in and imported or a line drawing sketched 🕍 Painter IX using its Natural Media tools and features. Painter IX offers many sketching tools to choose from, along

colours, such as Artists' Colours, the new default colour sets

half experiment with a few rough sketches. What, to get a feel of the acese and the objects. I can restart quickly and easily, but in this case I like one of my initial, sketches so I continue to build hup. I begin my line drawing in Painter. I must a brush or a per that can switch from a whick to a thin calligraphy line. This appears the same effect so that produced by an artist's pen in a sketchhook. You can find an assortment of pens and

prospective lines. Selector has 14 perspective lines. These will help place my subject matter into the composition with this image, the alterali will be allying through the air quickly, dodging and fighting. The horizon line reflects the angle at which you wish an aircraft to be flying into the social, is also helps to provide dapth, of field a helple librator of movement.

Rotate the page.

Rotate Page tool in the toolbox (located in the Grabber flyout) and apply a few light fires across the page where I want my horizon line to be. I skew this moison will curve from the lower left to the upper right. I use the Fine Carnel to brush (Oils brush category) to fill in light than in our ying base colours of blues and greys. It may take a few tries before you get the lines you want when you want them.

Once I have my look, I create a new loyer and go over my sketch with a tight line drawing. This helps me noll down the design more accurately. I check my perspective, tighten up the design and create the template on which my painting will be based.



Painting with the lights turned on apply a turnel value to the course. With Painter, I can alter pry carvas colour or tone by applying a colour overlay. To do this, I select a colour from my Colour palette, and go to Effects Surface. Controls Colour Overlay. I choose Unifering Colour from the Uning list and leave the default Model at Dye. Concentration: Using a mid-toised mound further increases the tonal same of the medium. Whites provide lights and highlights, while blues, browns, and

Workshops

blacks provide the mid-to-dark and dark tones. The use of toned paper or canvas is a popular technique used predominantly from the 16th to the 19th century in Table to seems agreement the second of the 19th century in the 18th are to seems agreement the second of the 19th century in the 18th are to seems agreement the second of the 19th century in the 19th cent

Futope, so seems appropriate.

Recause this aircraft battle scene takes place across the evening sky, I want to evoke a certain mood and depth, so i choose a blue-grey tone for the colour overlay. This functions positively as an overall tone for the sky and as a mid-tune for the aircraft. I adjust the opacity to an lower setting so the lines of my drawing become visible through the colour.

On a new layer, I begin blocking in plant and tone with translocent media such as the Detail airbrush, found in the Airbrushes category. This enables me to preserve my line drawing for as long as: possible. For this, I select a colour to act. as the base for my aircraft, in blue-grey. Using long calligraphy strokes, I fill in the main objects in my composition. I can then go back in easily with the Eraser toopasine of the lines. When I have: the Blustration completely blocked in, using translucent media, I begin rendering with opaque media, such as Square Chalk, found in the Chalk brush. category. By decreasing the Grain on this ent agarteally ad the Brush Creator) I reduce the amount of paper texture showing through,

Work up the air ships
I begin working on the aircraft by
dropping my previous layer and opening
new pase. Given the dramatic and dark
nature of this scene. I choose to build up
my aircraft using mainly monocheomanic
colours. At this point I peed to decide on



if time of day and establish where my light and shadow will fall. Using an airbrush from the Alrbrushes category, I treaten monochromatic gradations from light to dark on the vehicles and the sky illustrating the highlights and shadows fire shape and directation to the painting, I start to enablish forms in the background, such as a faded cityscape and other smaller vehicles.

Airbrushing
Once I've built these objects up, is open a new layer, choose the colours for each of the vehicles and apply them using the Wash brush, I just want a soft thint of colour, so I use the airbrush to block in large simple values. I begin with the smaller planes and establish their

forms using long flowing lines, following the shape of the object. Since this is on a mew layer, I can go out of the lines and still go back in and erase without.

Iffecting my background:

I complete the basic form, then save and bring up a new layer to begin working on the larger plane that's in the foreground. I find the Glow brush useful for this, because it creates a reflective quality along the top of areas facing the sun and the socket enhant. I apply long smooth strokes of graded colours in redshed yellows to create the fiery effect for the rockets.

A dramatic sky
i start work on the background by
copying the canvas onto trieff. Telek,
Selects All, then Edits Copy, then Edits
Paste In place. I lower the opnoity by
moving the Opacity slider on the Layers
paletse. This enables soe to work in
smooth uninterrupted strokes. I go back
in with my Eraset over the aircraft
without removing say work helow. On a
new layer, I use the Glow brush to create
a gradation of warmor colours in the
lighter areas, such as amenges, reds and
yellows, and cooler colours in the shaded
areas, such as greys and blues,

for clouds, I use the Square Challs, brush with a basic colour palette womenshing of whites, preys and blues. I add some warmer tones, such as reds and yellows, to clouds closer to the light source of the moket to give the impression of reflected light. I block in shapes using quick motions. Using this technique, along with Painter's ability to



In depth Painter IX air battle cinescapes



incise the brush directly on the canvas (hold Command+Option or Ctrl+Alighted and drag the pen on the canvan), I create contrails. They gradually get smaller, from the planes across the sky, implying a movement and speed. I continue creating patterns in the sky, applying light and shade to the clouds, depending on where the light sources hit them:

I need a filender, such as filer or Diffuse Blur, to strudge the chalk lines and create a more dramatic cloud effect with more shadow and pattern. Using the blending brushes I can push and pulli-existing colour on the canvas in the same way I would work with traditional oil paints. This creates the realistic painterly effect that clouds have as they fade into the atmosphere.

Once I have established a basic background that I'm happy with, I use the Detail airbrush to create atmosphere and give shape to the composition. It apply light fluid motions to the edges of the canvas to provide depth to the lit and shaded areas. Because of the dramatic light source on the left, I decide to additionate gradations on the right and move to lighter colours the closer I get to the light. This helps to push the clouds into the backgrounds.

I paint and step back from the painting. Zooming in and out by using shortest keys (Command/Ctil +, to zoom in, and Command/Ctil + to zoom on) I can ensure I am not overdoing a may one patricular area and provide a ligue of how the scene is coming along. I the flip the canvas (Canvas-Romate Canvas-Flip Canvas Horizontal), to get a mitror image of my painting. These two techniques enable are to check ray composition and perspective and gain some objectivity.

Add more details

When I have built up the oversill.

composition, I drop the layer, open of
new one and get to work on the details.

This is what I refer to as 'turning the lightson.' I am careful not to oversio any one

background are more out of focus than those in the foreground. I also knok for where there snight be reflections in the glass and add details to the wings, weapons and hall area. I collapse the layers and bring up a new layer whenever I move on to something new, such as placing in accent colours. Once have a good base of colours and details, use as airbrush to add more shadows: and the Etaner to retrewe paint, to bring back the layer below. Building up shadows and highlights brings the

I add in some darker colours around the areas that I'd expect to get a fot of a mode exhaust. This is not a new vehicle, it needs to look dirty and were in places, with oil and dust built up over years of flying. There needs to be some oil and dirt around any gun barrel or jet flames, too. The Square Chall, broath is useful for creating this effect, along with an appropriate with a dark blue-black guitting.

I continue to build up details, collapsing my previous layer and them creating a new layer with each stage. I use a time broad to paint the details of the panel lines and paint in some small windows. The panels become small windows. The plane as it is further into the painting. This is where my original perspective lines prove useful. Estep hack from my image before deciding to tighten any areas that seem messy on need a bit more work.

My final touches are the contrain from: the smaller planes flying into the middle s ground. They help give perspective to the: aircraft in the foreground, but they also in





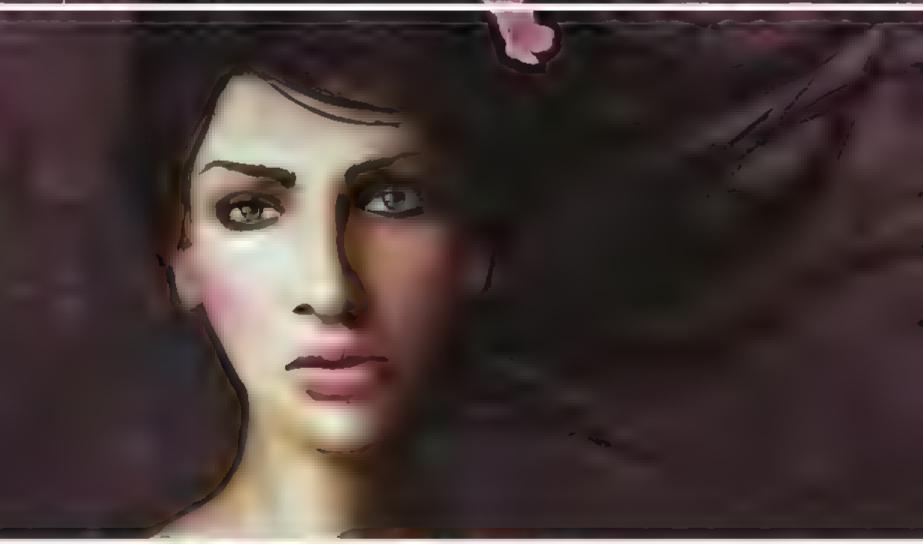
help to lead the eye must the scene.
I create a new layer and use the Glow
brush for thin, I say a few different streaks
across the sley to see which one works
bent. By creating a new layer before doing
this, I can make a few attempts without
affecting side layer below. Once I like the
effect, I drop the layer.
I elseek to see if I need to go back in and

I check to see if I need to go hack in an warm up some of the clouds and work and make in onler to balance the

Quinted image. Adding more constant gives the arene a more cinematic effect. When I feel like I have achieved a halanced dramatic effect. I step away from my finished piece.









HOW TO PAINT A REALISTIC FACE

Marta Dahlig shows you the essentials of face painting. from a basic sketch to final colouring

ts best to learn a few basic steps: I you want to paint a realistic face Office you we grasped these you should find your images, ake on a new quality I will be known through the devision of Cusamage affect them Blossom and expiain some essentials, such as choosing, aux og and applying colours. and using high ights and shadows.

Lwi I describe austerences between particular brushes, their specific

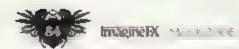
adva stages in creating textures and the in portance of choosing appropriate ones. for every expent of your ac work

to anderstand the inseructions and use the taxoual to its fullest you should have a basic knowledge of Partier. Photoshop or another painting program. own a tablet and have a general idea of Lamar anatomy

Hose created he utoma mage using Calmer with the Linting brush set i moorted from Painter to Liowever it's

possible to achieve the same effects in any version of Photoshop or Painter so I have the aded some tips on painting (). those programs

Remember that then; are many ways to achieve certain effects, so you do not need to folioss my steps in strictly. here is no one right way to paint. Be creative and tecture to experiment as much as you wan. In state half or record as a guide the for you to lind your own way of painting.



In depth Paint a realistic face







shadow, so make the convex areas cast a shagow (dark lines) on the face

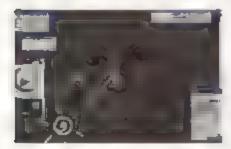
Ideas stage The key to successful painting can rest on having a good idea to start with. so try to spend at least a few minutes on designing and polishing the concept. Horik of the character su table colours and atmosphere

Once you have a clear image of what you want, create a new file. It's best to work in a size that s at least twice that which your picture will be seen in If your computer is capable, try to paust in print quality resolutions, of 200/300 DPI or more. Choose a background colour that's not too saturated. Create a layer and sketch the basic look of your character by marking the position and shape of the eyes, nose and I ps. It doesn treatly matter what tool you use, so choose the one you fee awar comtenable with. We need these lines for a few steps only

Contours

This step is recommended if you don't feel confident about defining light sources and shading. A human face and flat, so using these markings will help. you understand its structure. Create two new layers on top of the sketch. On the first one, mark the convex areas of the face (red fines). These include eyebrows. cheeks, nose tip, lips and chin. On the second layer, define highlights according to the chosen light source.

Shading is easiest when you place the light source somewhere in front of your character. In this setting the most convex areas are also the most highlighted. Sketch rays of light (arrows) and mark the lightest areas (irregular white shapes) accordingly If there is light, there must be



Colour blocking On a new layer, block out some colours to use throughout the painting process. Go with the basic round brush from Tinting or a smeary round brush in Foolsa-Palette Knives (Painter) or choose a hard round brush with varying opacity (Photoshop) Create a new layer under the instial sketch and use your new parette to block out the main skin colour mid-tone. If you are a beginner, choose a typical flesh colour.

Now apply basic shadows of a tone. sightly different to your mid-tone. Usc. your light source sketch to help you. Don't pay too much attention to the highlights yet. Avoid using airbrashes at Painter or soft round brushes in Photoshop: Also, avoid shading with a darker version of your mid-tone. The homan face is made of many colours, so change both the bue and the brightness. of your colour. Make it more red, for example it makes a dramatic difference

Shadows Deepen the shadows, especially around the eyes. For dramatic effects. make a strong contrast between the ightest and darkest areas



Colour blending furn off the Skeich layer, using the Eye icon in the Layers palette (Photoshop) or Painter). Don't delete this or the convex and lighting lines though you never know when you might need them! tis time to start blending all those rough colours. First, soften the rough borders between light and dark areas by applying rolours with a low opacity brush on topof the edges. Painter familian mix colours smoothly with the fantastic Blender brush (Tinting). It saves a lot of trouble and adds texture. Photoshoppers can use a low (15-30 per cent) opacity hard round brush. Avoid the Smear/Smudge tools. because they will take away the texture.



Features Continue blending and start marking subtle high aghts. A light torquoise applied with a low oparay. brush is fantastic for this. The transition hetween colouis should become smoother. Start defining the factafeatures. Perfect the mouth shape and remember that the upper ltp is less. convex (darker). Define the eye shapes by marking the upper and lower cyclids Keep your brushstrokes smooth and tidy. Avoid highlighting skin with pure white because this looks waxy. Try not to define the eyes with dark lines or they will look cartoonish.





Workshops



PRO SECRETS

Pay careful attention to the colours
if you feel that the face is missing a shade
add it. Experiment with tones - try
adding and blending reds, blues or greens
to enrich the colour palette. When you
feel you have achieved the skin tone you
desire, move on to the next step.

Your work should now start looking more realistic. In Painter choose the Blender broat. Alternatively, in Photoshop, pick a speckled broat. These are made of dozens of dots – when they re applied with patience, on a low opacity, they blend perfectly and give a fantastic texture. If you haven't defined the hapsivele for your face, sketch it out now. Foot or a separate layer so you can easily change it later.



Now the transition between colours should be getting dutie smooth. After creating enough texture, you can use some non-texture brushes such as an airbrush in Painter or a soft round one in Photoshop. Apply some low opacity strokes to soften the rough areas of the face, but be cateful because you can easily make the skin look artificial. You can asset add a small round high light to the tris to give your character some life.



Eye Shape
Now let's concentrate on the eyes. An eye is a ball, so noth ends of a will be a bat darker than the centre. Dim the corners, especially the outer ones. Sketch out a round irts in a colour. Remember to mark the pupil, Irises are made of dozens of they lines spread between their edges and the pupil. Draw them with a small opaque (85-100 per cent) authorish. Feel free to make some lines darker, lighter or thicker for an interesting effect. Add a small highlight on the upper ad to underline the fact that its also rounded.

Spend some time giving the instruction detail dim it at the edges, add some dots, sparks and times of other colours. Trues usually consist of a few tones. Then work on the evelids, befining their shape and adding highlights, especially in the middle section. Remember to mark the pink flesh of the eve



Lashes
Create a new laver and add some eyelashes, using the Airbrush tool. Paint them a bit too long, so you can later soften their edges with a soft eraser. For realistic painting it is crucial to remember the intest details. Add a small high light just outside the inner corner of each case.



Smoothing

Make the up of the nose seem round by taking an ambrush and applying some shadow on the bottom of it. Highlight it with surquoise at the centre. Smooth the whok mose with filender and add a subtle highlight.

The lips stud need a lot of work. To shade them, use a basic round brush and Blender (Painter) or a hard round brush (Photoshop). Apply shadows to both edges of the lips and give a darker bint at the centre of the lower lip. Add two highlights on both sides of this shadow. Make the centre of the upper lip slightly lighter (han the sides.)

Aftertude

If you want your bps to have more att tude darken them. To do so, create a laver on top of the lips, run with a pack airbrush over the lips and set the layer's mode to Multiply If you are satisfied with the mid-tone, it's time to add some texture. With a basic round brush (Painter) or a hard tound brush (Photoshop) add some light blocks of colour on the lips. Their size and brightness should vary.





In depth Paint a realistic face



Highlights
With the same brushes selected add some lighter blocks on top of the previous ones. This time, make them significantly smaller. Add some bightight to the edge of the upper up too. You can also lighten up the sides of the lower lip. to give the mutath a natural fresh look.

Moisture
of finish the lips, select a small sized airbrush, choose a light colour from the pink palette and set the opacity to 50 per cent. Use it over the lips, making a series of small dots. Now enlarge the tip of your airbrush and add some subtle high lights to the lower lip, mostly to the top of areas you have high lighted in the previous step. Now change the colour to turquoise and lighten the edge of the upper lip for a wet look.



ts time to work on the hair
Remember how important it was to sketch it on a separate layer? Change the layer's opacity to around 50 per cent and is still visible but not disturbing. Create a new layer on top. In Painter, choose an airbrush or a fine point from links, or in Photeshop sick a soft round brush or a low opacity hard round one and set the brush to the chosen colour. Beginners should beware of using black hair because tt's bart, to texture and to advance highlights or shadows.



harrit, sketch the basic shape of your hair Try to plan the main wisps carefully and precisely – once you start shading it is hard to fix mistakes. After outlining the flow, pick a colour for the basis of your future highlights. Don't choose anything too vivid yet. The shade should be just a bit lighter than the main hair colour. Apply some thick, half transparent strands with a big brush paying more attention to the areas most exposed to the light.

The secret to patiting hair is making a seem detailed, while not painting a seem detailed, while not painting every single strand. You have to give detail to the visible areas and let others fade into darkness. Painting every bit will make the hair look artificial Start by adding details and texture flegin applying darket and thicker strands. Move slowly to lighter and thirmer ones. Mark the lightest wisps in the most highlighted places only, or else the hair will sook flat.



If you feel it needs more depth, choose a shade darker than the basic hair colour and dim some areas. Blend separate strands with a basic roung, brush (Painter) or low opacity hard round brush (Photoshop). To create flowing hair with a sense of depth, add some half transparent strands underneath the existing hair.

Detail fo finish the hair paint the background you want in Photoshop, you can change the skin or hair colour to make everything fit, with the Colour Balance tool. Thanks to this little wonder you can easily adjust some colours without doing any harm to the existing palette (unlike hue changing)

Final touches

For your image to be successful
the character and background must
complement each other Achieve this by
adding an element of the background
directly be the foreground. Here I use
some transparent petals and a flower in
the woman's hair. Once you have created
a full scene consider yourself done. Take
one last critical look at the piece and
backup the file on your hard drive.







Quick technique Inking for comics



A messy business

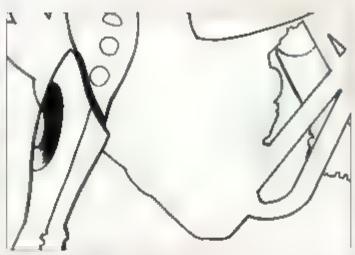
At the start of inking, it's important to know how to hold the brush. I find that holding the brush so that the point dips down almost vertically works best, as it gives the most freedom of movement and thus the most versatile strokes, though variations on this can also work.

Other factors that come into play when nking with a brush are avoiding dipping your hand into puddles of wet rick, sitting up straight, inlong on a flat surface at 45 degrees and washing your brush after every bour. There are proper books on the art of inking and if you are new to the idea then you may wish to explore further but for now I'm going to assume you have a basic working knowledge of the craft.

When triking over a blacking printout (as explained in last issue's tutona.) the trick is to clarify the lines and add weight to them in order to denote shape, form and light. In this case lase what we call 'holding lines' which are simply out thes that are complete. This enables the colour to be held' within them. This is generally used to assist with the colouring process (as you will see in next issue's tutorial). Holding lines should vary in weight as otherwise they can flatten the image, creating an unusual lack of depth.







Weight Line weight is a key factor in nking, as it is used to show light and to create character. Here, I tuk the outline. of the bike shape with a mechanical penbecause it is an inorganic object and reflects less personality than the flesh or jacket of the girl. Using a ruler, I make straight lines. As the bike is to be filled with colour later on, I keep the weight constant. On the figure, I use slight variations in weight by increasing the pressure on the brush, making heavier lines on the side of the body which is furthest from the light, or where the form needs to be accentuated.

Using the tip of the brush I create matter that resemble short sharp points. This is a method used to suggest a rounded form without being cluttered, as the lines taper anto ateas of soud shadow. The marks also suggest texture, so I don't use it on areas that are meant to be smooth, though smaller marks are used on the flesh as it does reflect a smalt amount of texture. Create these marks by placing the brush tip on the paper and carefully inlong from thin to thick—what we call, inlong out. Other short tapered lines are used on the hand to



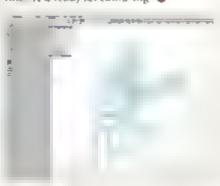
be sparing with these lines because too much use can make the art look busy and lacking in contrast

Scanning
Escanning
Escanni

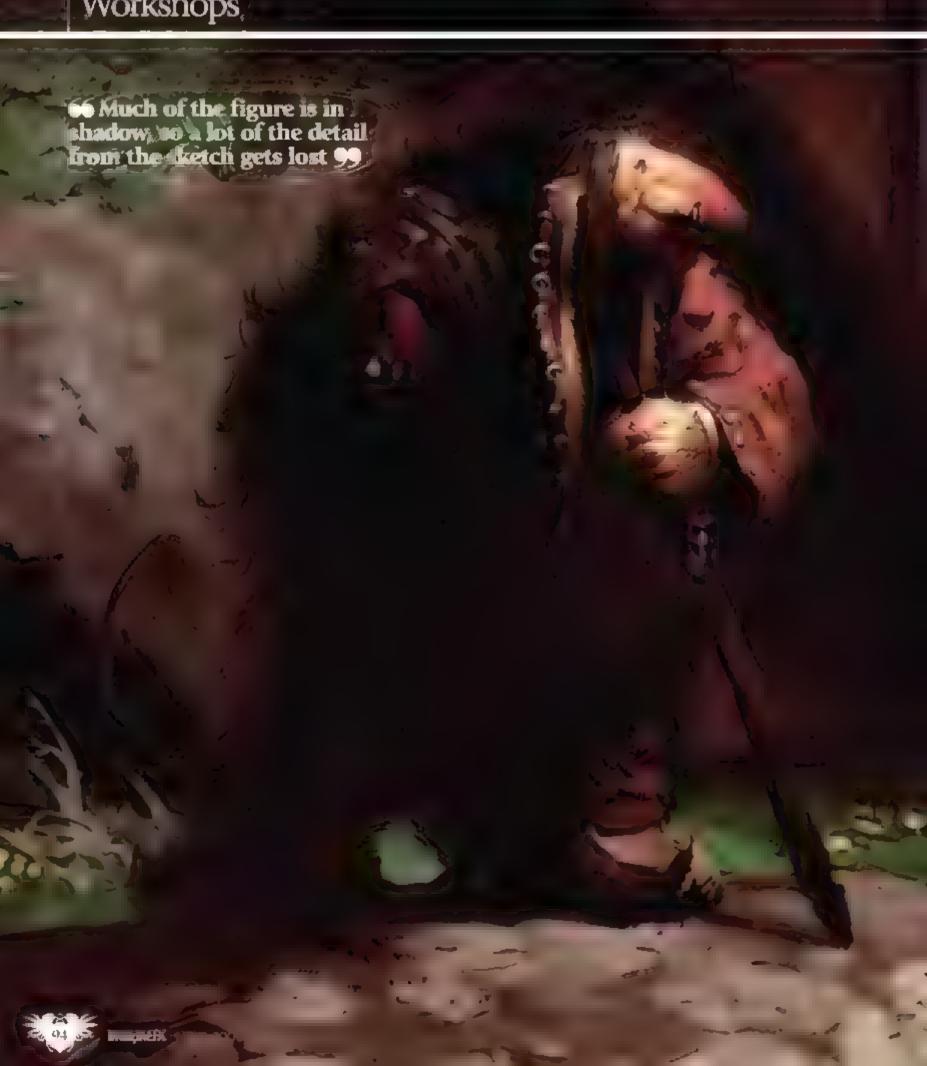


Resolution
Once the art is scanned, I open my master document in Photoshop with the original pencil drawing an it and create a new layer, then alter the artiage size to 600 DPI to match the scan. I select the scanned line art and copy and paste it into the new layer on the master document in Quick Mask, mode

Colour preparation
Once pasted in, I line up the Quick
Mask layer with the original drawing, go
back to Standard mode and select levert
Selection. I fill the selection with 100 per
see black and lock the layer. Now the
line art is ready for colouring.



Workshops





in leaving out snape details to make your brain

COUNTRY Sweden CLIENTS: White Wolf Publishing, Wizards of



the Court

Mattsas studied Dainting and sculpture and he is new p concept artist

living in Sweden He works for video gamo developer Starbreeze www.maftiassnygg.com his piece scarted out as homes: to the early 20th century Symblish artist, John Karet and Juli unique take one

and his unique take on the andinavian mythology. Back in he day, arrive object have to more the tangent home syndrome that is no prevalent today in commercial illustration.

With histories, bacer was more intermed in expression and soul than trusting them out in heavyweight spike armour and oversized weapons. And that is win lacy remain meth powerful and moving isnames, even and moving isnames, even and moving isnames, even and moving isnames, even and moving isnames.



o Bouer Loriginal design, while giving it my own treatment. Firegan by making i detailed purell drawing of the character, then proceeded with a beauti

At this point, the most important thing is to make the image only to real Your eyes should move facely and no et stuck at jarring or confusing setails The sheetch attended never pet in the w of painting: these are two very differe things and should be approached accordingly. The light chicates that much of the figure is hidden in skadow, so a

tot or detail from the original steeth gen-low in this process.

In effective way to make a suinting

ind ways to connect the

s. Look at the left leg of
the troll and how as abape merges with
the cover opening in the background. We
can still make out the leg even though
the only through defining its shape are the
tip of the above and a blob of grown. When icatures are morely binted at the again fills in the blanks, so it doesn't take much

The bener part of the face in this pleci hidden in skadow. Once again this madraw arms merge with the background without the slightest hint of outline. The completely lost, but we still feel a

the troll, and perhaps because his easures are so obscure he takes on life!

leaple offen expess discomion at the mapect of simplifying a painting to the paint where detailed and internaling his means the details come flex at the

mawling pointings without a sense of direction and we can't see the lower for the trees. There's a locato be gained from

inecting shadow areas and conscious directing the viewer's attention with the Use of foit edges. • t







Adam Benton

COUNTRY: UK CLIENTS: Scott Faresman Powergen, Coors, Britvic, E-on. Visa, Daz 3D



Adam is a Pregiance distrator for Jarrimes. sectors in the

design world He Was one of the artists behind indio flick Star Wars -Revelations causing an Internet phenomenon www.kromekat.com

DVD Assets

The files you need are on the DVD

FILES:

Bryce Final landscape Gryce Final landscape.pct Bryce carchicape cavers and Bijce Landscape Tide Hulif City tile example ped SciFi Ipp

SOFTWARE

Bryce 5 5 mg Photoshop C 52 - nem

CITY OF THE FUTURE

Use Bryce and Photoshop to create a wast fulfurstic cityscape using custom terrain objects, By Adam Benton

ver since Pritti Little intropolis hit the live settim-back in 1929; gentifica artitic minis their been implied to crude their own visions of halle functions cities, where manking (or otherwise) might live and work one, day. One of my favourism, a despitud exercisporary entroph, is George Lugar

Obviously, creating data of that scale and wimer life made renewatements time.

wition of Conscious at planet at

provered in city structual

And the party life, with the plant in the Six application wines have went with to that if we my ut be not lineal Movileven it in populble up stig nomething of that scale and graffel which is quistiful the party of the in addi ass, in thir time all temperial a methody deviced previously for a Sil With a mily in novel, using this Wind of

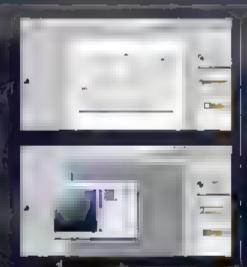
Witnesmittic novel, using the liming and the imparted formation.

You can probe united an image editor and the manufacture and in the image of the image of the image and imparted in the image of the i

nore experience **ID participal** in a sirry overful toul to threat figratist and antany artint who wants 🦸 realine a involuca per relatively quic Ry, it providas ingetant venntliky with its innuitive our Taggitghere controls and present.
Film Il Emituit the film you rood to
Colors hip stocking on the imagine?

BVD, The clinchede the final Beyen Bent life, along with purposing is filled images. You'll also for a topesed. idelid the seacecraft to the scene, Rejbys

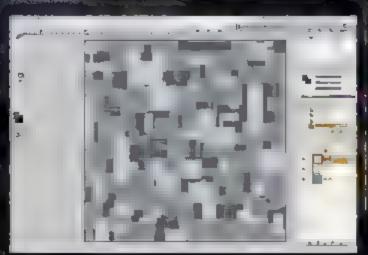
In depth City of the future



The first few singles and the net image editional in a Photoshop. The second city objects are created with Bryan terrains. The greyscale source images not made in the ignage aditor. Pirat. I open Photoshop and create a new document, making it 1.020st, 0.04 phiele, in Greyscale forwar, Plent, I solect the Paint, Inchest in the cart and fill the convan with 50 per cent black. This gives a mid-grey colour as the

Colour blocks

I was the Rectangular Manques tool
to make random square and rectangular
holections (hold denny Shift to add to the
mointing Schotloris): I make sure they are
upread soughly evenly across the entire
canvan to cover about a quarter of it.
lick to Foreground Colour in the tool
tear and make it.75 per core blocks I count
in new layermed up the Paint Buchet and
to fill the secrangular rejections. I
chapters this layer and forms is 90% from
the Seker menu. I choose Landselection.
Industry the colour landselection.

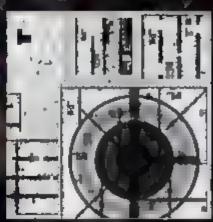


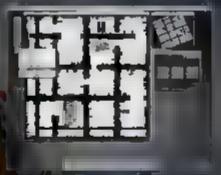


Switch to hand icon in Photoshop hold down the space bar while clicking and drapging, to change your current root to a hand icon to freely inove around a sarge unage.

Layers Limerae there (wo hijes sogether and duplicate the untilting layer. I mula this to about the document size, then change the brightness and conteast of this layer, as shown. I now duplicase this, layer those more threaf; sotating and repositioning each one to fill the other ciavas corners. New hopefully we can see where this is going! It depends on: your own table and extralrements as his Whether you continue with this merging, duplication and contrast tyrenicing, according to bow which detail you want in your city. You might also decide to add some circular stance of change the overall levels.

Streets
I make more adjustments to the different levels and add some solid bible around to appear like deep chants-like around. I creme a large circular around add more interest up the main area of my city and I make a number of variations no that when all of them are arranged the structures look rater which the structures look rater which the tructures look rater which the structures look rater which the structures look rater which we have with those city maps, save there was a structure was like the perfect of the same and the structure and the perfect of the same and the same area.





In Bryce's Create mean, I choose a ferrain object and seinct the Bule [R] ones to the most in object to anon the Billion. Heat, I change the modulation of the terrain up to 1,024 to give more definition. To choose the first image: I in the terrain up to 1,024 to give more definition. To choose the first image: I in the Edition Tools Pictures Land and, however of the first city map. I capy and poste the first image into the second bid. I alick Apply and click the rick britten to link the olitor. Back in the view port, ledick Render. As your can see, thing in almost an interestion locking structure.

Duplication
I don't sering the terraligient
meets Copy day
meets Copy day
meets Copy day
meets Apple+C/Apple+V
(Mac) or Cirl+C/Cirl+V (PC). I pieus
Shift and the Up arrow eight along, in
move the second ferriin object of the
exact edge of the floot in the
direction.



More maps.

To londentable city map in the first plettie bur, I opin the Editor for this new termin and repeat the method in Step stand so on: linek in the view part, I do madrice render, by may you can see how the city is going to shape you continue to suplicate the line illudinging and varying their city map images as I go and then 'tile' them across the Xand Zand Zand.

Resolution

As I want the same level of detail throughout my picture, my circular city map is made of 4x1,024 pixet maps in Photoshop, giving me a 2,048x2,048 image map. To retain this detail in the ferraln object, I seed to increme its irrodution. I duplicate a terrain and enter the Editor again, click on the resolution dropdown and change its value to 2,048. Now t import the larger, elecular map and apply it as before

S Large scale Back in the view port, I need to enlarge the iterrals officer, I click on [A] meet to the object and change the X and limensions from 81.92 to 152 84.1 use the Shift and armine keys again to move the terrain to the edge of the others and do another render, It's really beginning to take on the look of a grand Myscape noi



Objects I down want more while a polygons than are becessary because this will slow thescene down and take longer io render, ser i decide roughly what five viewpoint will be, then add just enough tergains to fill my view. I go back theore the distant ones and, in the Editor, reduce their resolution. One is the integround will be gitted at 2.048 or

1.0242 in the mid background 512 would be ok, with a netting as low as 256 in the more distant areas You might also want to climing the



wide angle effect. I always use the Director camera by default, since I prefer he level of control if offers to intate asound active objects. I double click on the camera navigation ball and change the FOV settings up to 80'. I also like to ladd some 'banking' to the cathers in homelshots, as it really adds a more dynamic edge to the composition – you can either change this in the same dialogue via the Rotate Z field, or back in the view port via the little button to the eft of the camera navigation ball?

Landscape Right, h's time for some landscap mine. I forces this as a consist city. I want to crease a peninsulatind coastling curying off from the city into the distance. Trevate a new terrain objectional enger the Luftor. There is no pointing and trying to explain every step, since it's all dince by feet' anyou go along. I suggest gou start with a fractal truggin - click or the little dropdown menu next in Fracial and are what each one looks like. Move the 3D Preview around to get a feel for the terrain. Then it's a master of subtly applying small amounts of the effects click on, hold and drag left/right). I visco some Erosion, Mounds, Subplateau, Subcontours and Guassian Edges 🌠 tape: he terrains down to the sea



PRO SECRETS

cigliting is essential increating drame in any image it can help to make the most of the betroom twost or histories model You can often achieve the best look by situating your son up and labbon voor model leaving the nearside in relative darkness. This is where you place some additional lights, to act as reflected or bounced. lighting from below and sky light from above

Whole Mountain in my example because offers green, and sandy paiches as well is visible coastal sand and sock edges

Textures.

Had a more than a summer

select the ground Plane, via the Sciection palette at the bottom of the action and apply a water textweeter in philips submitching with no transpareac fand a subtle amount of burns. They use the transformation tools to increase the Frequency of the bump (make it fiper-(see screens) because the scale of this

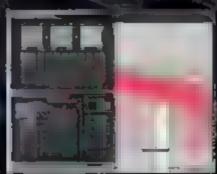
rground terrains, it's wise to group the dity blocks, so they can be textured as Again from the selection palette, i dick on the Terrain loon and choosebeloct all of type' from the list. Now I coter the list again and while holding down Shift I click on the last terrain. added. This should now exclude it from the selection (grey in the view port), With all the city termins selected. I click G 10 group thems

attand apply a single texture to the whole gioup. In this case I've used at bitmap Image, which I made in a similar cay to the finitain maps the macives in layers of sectangles at different ones of grey. I change the mapping rethard to Object Cubica



Positionings
When you are happy with your terrain, go back to the main view port rand use the Move tools in the Edit palette to push the terrain back beyond the city edge. You'll need to scale ất all up as well, then probably scale tilows the Y beinly to make ir more of stange than one littge inbuntaln. Now sclick on the little [M] near to the terrain and choose a material, I have chosen







In depth City of the future



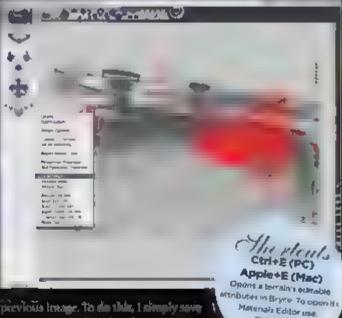
Atmosphere Now it's time to bring the environment to life. The first thing to do is ereate some autiosphere. I click on the Bley at Fig palette and select the little plews and property to open the Skyab Fog presents, I have chosen a single daytime aky – Monday Sky. This looks okay, but the scale and depth of the scene would really benefit from some careful Fog and Hone tweels

I click the Down arrow at the right end of the Sky &-Fog palette and open the Sky Lab. In the armosphareation, you can coperiment with the hone and fog to finalizative yourself with what they both add. Have really below in creating the distance in the landscape, while for our add a natural, low-level relot haver to help. with the illusion of height within the soene. I have kept my fog løyer quite subtle, below the bustlef the hulldings. think thine was affects are what truly heid confibility to a Bryce landacapa

If you turn the floridy done in, extend the counting into the distance in really inhe advantage of the base depth. Simple polont immultant ligning, copy and pasted incremented stelligible further back into the scrite fining it apitalitatory V-axis and charing the scrip fave county. (June annual the office Lindsquare his files

Adding features Do a full screen winder and tweele the statembaric and sky changes at decined: As this stage I add a sounde of aber Chad made for





CtH+M (PC)

Apple+M (Mac)

PRO SECRETS

Effects tips using masks

Object Distance and

Altitude masks are useful.

because they enable you to add more localised.

offects and techniques.

post render Object is

used to solate froms.

Myers (blurning the

emphasise focus) Altitude and Distance

and they help with

giving more control in

foreground/background objects independently to

enable you to play with

depth-of-field blurring

previous image. To do this, I simply save thy some, open the other document, sopy-specified land my city landscape doctament again and paste in the objects.

Now we have a fine uci-fi city linchdrop, but we need a foreground? element. Whether you want a dragon, I speciality or a balloon, you'll probably need to import it from anothermodelling application, or spendiling anch as Pover/Daz Stadio, Isi this care, 1 am going to use a speciality model that I have been working on in Ginema 4D. Although its our quite finished yet (it's missing engions and to on) it will work well from this view point.

16 Importing files Bryce min Immet a number of 30

file formate, but most typically the models you can dewfilead on variou initation will be in the Wals or Jobi mount, both of which work well in this application. The obj format is the format I month site to entire the conpandels. Find or create a sultable model. en in Reyge og ag Files bligger-Olden digmitter your file and open it. No it's just a mount of scaling and politioning your craft being the Edit mole. If the model is while (pilitalis), with it may alleady have instances applied and mapped. In which case you might enly need to everification will colours, bump in the merchanity, (from you can down I have and simply excale another feature map (similar to the suildings and seel night address. with quite a louit the treature is random:

and simple.

Render time

Render time.

Render the scene at your chosen time and smolution. Imable and allasing for a smoother fluidt. Export the image in a Photochop or TIFF file. For flexibility in the next step, select your ships, click the Render Options down arrow to the light of the render buttons, select Object Mark and sender buttons, select Object Mark and sender buttons, select Object mark for leolating vehicles from the backdrop in Photochop



18 Alpha masks

in Photoshop, open both imagefiles. Click on the Changels tals, to re the RGB values that your enough is composed from, Click-the agree to right of the tale and select New Co Click OK in the dialogue that oper Copy and paste yull rapha giask i this flow channel hyper Hold dough Commond and chicken the algoritayer iconstitution the while mask angle Chip backets the Layer, tab and within image (background layer) beloand. and paste. Your stills should like continued in their same layou New your continued and gild in distance blues, prices properties and lights. Item have, on its extended from the exploration of the continued from the con



Imaginery Reviews

The latest digital art software, hardware, books, training and film releases...





Ioanna Zhou trials Manga Studio EX 3 on page 102

SOFTWARE

102 Manga Studio EX 3
The first Mac friendly software
tallored to manga creation



104 Expression

Microsoft's vector and pixel-packed beta

104 Eye Candy 5

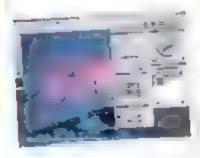
Nature effects plug-in for Photoshop from Alien Skin

105 Sketch Master

A quick, handy tool for turning photos into digital sketches

105 Painter Essentials 3

Painter's power and tools but for a lower budget



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106 Aurora 5500 R1

What can Alienware's storming new PC do for digital artists?



106 Nisis Easypen G6 An entry-level low-cost graphics tablet for PC artists

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Learn to use this essential tool with the man who created it

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Corpse 3ride Chost in the Shell 2, Setemity, Grave of the Fireflies



66 There are more capes, boots and leotards than anyone could ever dream of 99

RATINGS EXPLAINED கூகுக்கிக் Magnificent கிகிகிக் Good கிகிக் Ordinary கிகி Poor கி Miocious



Software Manga Studio EX 3.0



Manga Studio EX 3.0

LONG-AWAITED RELEASE The first Mac compatible software with essential tools and tones to create digital manga comics from scratch

PRICE \$193.99 COMPANY 5-frontier WED www.e-frontier.com. CONTACT Through website only

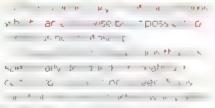
his much-anticipated comic software can finally bring a smile to all digital mangaenthusiasts, especially

those with Macs. Available in EX and the significantly cheaper Debut versions, it promises the "all in one

solution for creating and publishing manga."



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JOANNA ZHOU

We asked professional manea artist Journa Those where she to the of Manga Sentio

What do you like the most about Manga Studio?

The tupe selemion of streettone have an obsession with scenery and background tones because they reapproachie to create from scratch live. spent handrees of pounds buying real scenery tones, so Manga Mudio will save me a lot of money

And your five favourite features? Screentone variety, the Panel Rules function, the Brush tool for painting with tone or anagery, lage and Speech Bubble templates and the Vector option which prevents more during res 2 mg

Had you heard about the software before this release?

Yes, about a year ago. There was quite a brizzioni in Sweatsdop forums where people assess the programs available for reating manga-

Will any other software do!

Perhaps to percent of a basic mangapage is achievable using other programs by Takes longer sort with these specialist tools and shorter s

Why would you use Manga Studio instead of Painter or Photoshop?

Exidesigned for creating manga. giving a buge Gatabase of page for mass and selectione designs. It ensures you work at the right. resolution for manga output. Ew. I. stall use Painter and Photochop for colder distrations.

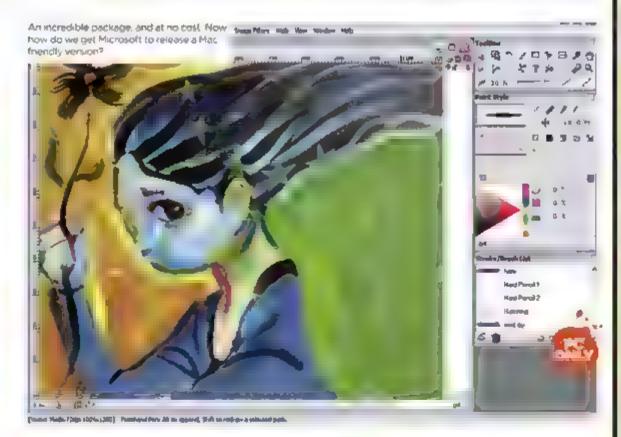
Is it worth the money?

Manga Studio Rebut is reasonably cheap so worth the assessment Manga Studio - X is clearly aimed at professionals, so source I may get the best out of it if you own high standard graphics equipment [Intuos tablet and large/dual monitors).



principal to a march a seriousing the charge many or how at the Kins to median become

изгильно облерший, кож



Expression: Graphic Designer

DIGITAL PAINTING A vector and pixe-based painting package rolled into one. from Microsoft

PRICE 18C COMPANY Microsoft, WEB www.microsoft.com CONTACT 0870 601 0100

he name is misleading. This if and one too that prior or excess any software, previewed here at beta stage, is a surprisingly powerful and useful tool for digital artists. Microsoft is busy pushing it in the direction of developers wanting to create better interfaces for Vista, but digital artists may remember it from its days at Japanese software company, Creature House. Now you can download it for free (while it's at beta stage) and it's an incredible tool with a mass of amazing features.

v n ga . to an a HIR III he flexibility of vector ephics with the subtlety of painting 4 date 7 h h h 9 day a h yo birah e pilih · Propries the season of the el layers with the toolbox brush est

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and apply a Tuer in the





Eye Candy 5: **Nature**

NATURE EFFECTS Create al manner of weather effects with Alien Skins Photoshop plug-in

Price : 34 Company Alien Skin W 19 www.alienskin.com alien skinlorgatienskin com

Rating Inda

This interesting plug-in produces some good effects when applied cautiously. It offers a good postproduction service on your paintings. There are 10 weatherrelated effects, four are new, the others are reincarnated.

When used carefully, Snow Drift, does a fast, sterling job of adding a delicate coating of snow to scenes. The older Smoke effect looks convincing and Ripples is decent for water Fire ice and Water Drops look less natural. Corona is handy for adding flares to planets and motion effects, while rust produces interesting textures.

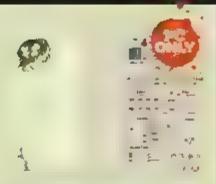
The interface has sliders and a dynamic preview that updates as you adjust settings Download a demo and see what you think



This is the latest in a successful line of plug-res, great for quickly adding postproduction effect to your paintings



Software Painting and plug-ins



Sketch Master

SKETCHING PLUG-IN

Photoshop add-on turns photos into line drawings for colouring.

Prices ago Company "" wife a report Web a Contact r best a sectivelity give them. Riting / states

Not all of us have the patience, time or skills to create accurate and engaging portraits - but most of us can access a digital camera.

apart a spek d turning a photo into a digital sketch. cheaply, but there's nothing here. that Photoshop or Painter can't do

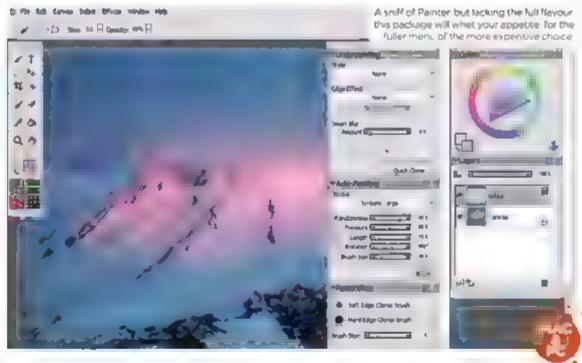
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remarkable and exploration, creating a digital sketch. is pretty easy using native tools. · weve weren't mish ade to the sign of the F 4 4 2 14 straightforward manner

Their en les le preview updating dynamically as a 20 10 to the Overall it's a good tool for mocking. o par a ofe s sketch for colouring when you don't have time to draw



Watercolour, graph and even leather paper are among the options. Sketch Master is a useful, if not essential tool



Painter Essentials 3

BUDGET PAINTING Want the power of Painter but don't have the cash? There may be a sout on

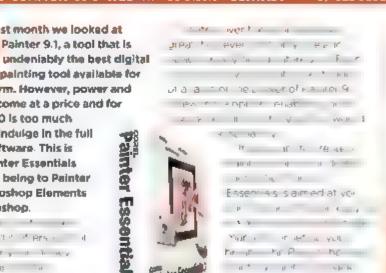
PRICE 569 COMPANY Core: WEB www.corel.co.ux CONTACT +44 :0) 1628 589801

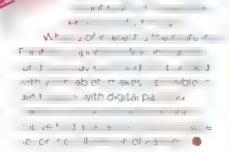
undeniably the best digital painting tool available for any platform. However, power and precision come at a price and for some £300 is too much money to indulge in the full Painter software. This is where Painter Essentials comes in - being to Painter What Photoshop Elements

ast month we looked at

is to Photoshop. F I I III rests as an including some of a supplied to the second V- 0 () 1 a ot ay be have be 15 Ab 1 45 A 15 1 4 2 4 8 Filter Fire our good of Over a road freets ares Fig. 11 F Aug - Spr A distribution of the American and a federal renge in pescels palerie. Fit day and a Digg 6 1 0 0 0 h in aviting as

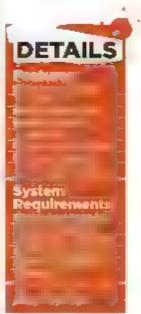
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mide the Model T Ford, the Aurora 5500 isn't only available in Space Black There are Consolirary Blue Cytopry Green, Plasma Purple and Saucer

Sever yersions too



Alienware Aurora 5500 R1

DESKTOP PC It's showy, bulky and goes like the clappers. But does that mean it's the best PC for digital artists?

PRICE £1,500 COMPANY . Auri: WEB www.a enwure.co.uk CONTACT +44 (0) 800 279 975

othing can guite prepare you for the sheer bulk of an Alienware system. In terms of height, it's not too far removed from an Apple GS but, in other aspects, it's been chomping away at the hamburgers. Alienware makes no secret that it produces systems designed for gaming, But of course, with such decent specifications they make excellent vehicles for digital artists, too.

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RESIDENT AND ADDRESS OF THE BERNY

DETAILS

Nisis Easypen G6

GRAPHICS TABLET For digital artists, graphics tablets are a necessity: and this one is a bargain.

Prices 40a Company Web ww Contact sele anisis or

Rating July

A graphics tablet is an essential plece of kit for any digital artist, but getting your hands on one large enough to feel like you've really got enough room to draw can set you back a large wedge of cash. The Nisis Easypen G6 has an area of 9x12-inches. The equivalent tablet from Wacom would set you back around £335.

The tablet isn't exactly aesthetically pleasing, however and sitting next to a Wacom you begin to realise why this tablet costs so much less. The quality of engineering on the intuosirange is far better than on the Nisis and the G6's accessories namely the penand mouse, feel cheap and easily breakable. Having to stick a battery in the pen is a bit odd too.

That said, the Easypen does provide a cheap way to get a large tablet it's easy to set up and easy. to configure (even if the Control Paneriacks polish). If has a decent amount of sensitivity and you feel in control of your artwork. If you really can't afford an influos and want a tablet that is bigger than say an A5 Graphice its an avenue worth exploring. Fonly it was compatible with the Mac as well.



It's not the nicest looking tablet in the world but he Easypen is a cheap. workshie alternative to a Wacom





Mythology

CAPED CRUSADER Award-winning book on the DC Comics Art of Alex Ross – expanded edition

Telegraphic work for configurations, Buildings, Buildin

who dreamed of nothing else but drawing superheroes and making

comics. This book shows why he chose to never grow up, it's a generous collection of comic illustrations that charts the career and early childhood ambitions of this - now adult - DC Comics artist.

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It includes a few good examples comic story does to a subspire his didning the residence of the residence of

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RATING 点点点点

Further reading...

Cutting-edge traditional and voyeuristic collections under the scope

Concept Design: Works From 7 LA Entertainment Designers



Aphrodisia: Art of the Female Form



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Inspiration Books & training



Getting started with Corel Painter IX

BEGINNER ADVICE Learn the fundamentals of this essential application with one of the men who created it

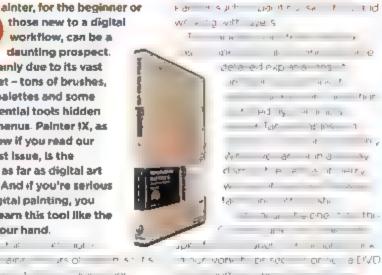
PRICE \$69 COMPANY Lynds com WEB www.lynda.com CONTACT (*1) 805 646 7076

workflow, can be a daunting prospect. This is mainly due to its vast feature set - tons of brushes, a zillion palettes and some quite essential tools hidden away in menus. Painter IX, as you'll know if you read our review fast Issue, Is the standard as far as digital art tools go. And if you're serious about digital painting, you

need to learn this tool like the

back of your hand.





at water a space weaver to

0 61 5 15AD 3 16 -



Meet one of the designers who we are the argenit development seam for Painter

How long have you used Painter! Since 1992, before it was released

Why did you choose Painter? It chose me

Any Interesting or funny stocles? During the early development of Parinter, Mark Zimmer and I traveiled extensively, visiting end users to solicit their input as to how to improve the product. At a design firm we visited, a designer had made the paint can into an attractive planter!

What are your top five favourite Painter features? Oils, Image Hose, Smeary Oil Brushes, Custom Variant Paleite, Rotate Page

What are the Painter features that enable you to distinguish your art? Painter's ability to let my own style. come through. I believe this single about distriguishes to oter from other solaway

Is it possible to achieve the same results with other digital. painting software? Painter excels at emulating natural media on the computer. No other

painting software attempts to delve as deeply into natural media. emulation as Painter, so the results we libe different. Not necessarily better or worse just different

How do you feel about Painter? As one of its 'fathers it has been very rewarding to watch it grow up and be accepted by arisis all over the world. My greatest reward is seeing. the amazing variety of art created by



falling homes one of the Rango an attent of the specific

Corpse Bride has all the gothic guirkiness and visual delights you'd expect from him Burton.



Corpse Bride

Puppetry in motion takes a Tim Burton style dose of all out gothic goodness

Distributor Warner Home Video Certificate PG Price £1789

ontinuing his fashiondefying affair with stopmotion animation, Tim Burton's latest weirdfest

is a riot of hand-crafted invention.

He melds the doomy visuals of illustrator Edward Gorey with the alf-singing, all-dancing style of his own previous animation, The Nightmare Before Christmas.

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Think the property of the prop

RATING 6555

Other new releases...

Sci-fi feasts include an iconic classic and a futuristic 'western' from Buffy's creator .



The Day The Earth Stood Still

Distributor 20th Century Fox Home Entertainment Certificate 12 Price 617.99

RATING Jaffa/offaffa

Any self-respecting so-fi fan should aiready own this black and white classic. Even so, this release's fascinating feature-length documentary may tempt you to upgrade.

An airen visitor lands his flying saucer in Washington and soon discovers that Earth is riddled with paranola and violence. To underline his warning that Earthlings must stop their infighting, he neutralises the world's electrical power bringing it to a standstill.

The film contains some of SF's most iconic imagery in particular Gort, a towering silver robot (a nightclub doorman.



sweating in a lace-up suit) and that simple saucer

is earnest agenda puts it a cut above rival bugeyed-monster 8- movies of its time. While its peace thessage may seem haive.
55 years on, it still remains strangely moving.



Serenity

Ostributor (in large 1 large)
Cortificate 5
Price £ 19 99
RATING £1\$15£2£3\$

Buffy creator Joss Whedon's movie follows on from his axed TV show. Firefly, but is utterly accessible for newcomers. Curiously mixing the western genre with sci-filaction and a futuristic setting, Whedon skilfully sketches a believable universe, divided between a civilised' Alliance and ragged frontier worlds.

The proticentries on River a girl who has been turned into a psychic killing machine by the Alliance. Now hiding out on the spaceship Serenity River knows a terrible secret, one the Alliance will kill to protect. Sharp dialogue and the chemistry.



between the cast mean you'll fall for Serenity's crew particularly captain Malcolm Reynolds ah honourable rogue with a hint of Han Solo

Extras include a fistful of mini features and a director's commentary

DVDs Film and anime



Continuing the story from the classic original, this is another masterful work



Ghost in the Shell 2: Innocence

ENGLISH DUB New benchmark for Japanese animation.

Studio Production IS Distributor Manga Certificate IS Price £19.99

host in the Shell 2 has it all: stunningly beautiful animation, a clever plot and a deeper meaning. Ironically, the only thing it's short on

ironically, the only thing it's short on is soul. But make no mistake, you

should see this anime, it is truly breathtaking. Despite being a touch impersonal its images remain with you even longer than most live action films.

This power could be thanks to the haurongly-brilliant music of Kenji Kawai, or the magnificent works buildeng scenes that Mamoru Oshii is rightly famed for Pecularly, it's certainly not due to the characters. The central figure, Batou, never really opens up.

The script neatly follows on from the first film. It's been three years since he partner Motoko, disappeared into the net, but cybercop Batou is back on duty, investigating a spate of homicidal sex droids loose in the city it seems these droids have a secret up their synthetic sleeves and finding it out is going to be a real challenge.

Taking as a theme a combination of ontology and identity is an incredibly brave move in an age obsessed with

> the skin deep It's a tribute to the anime audience that this subject matter attracts such interest. Oshii has realised this potential and pointed anime in a direction all its own.

The newly-dubbed English version certainly makes GITS2 easier to watch, but to keep pace with the Japanese dialogue it lacks feeling. Despite its faults, this is an undensibily masterful work from

Production IG. Like most masterpieces, it will take time and context for it to be fully approciated.

RATING & SAL

Also look at...

A futuristic Samurai adventure and a high-emotion, tear-jerking true story.



Samurai 7

Studio Gonzo

Distributor MVM

Certificate I

Price £19.99

RATING \$555

A highly enjoyable futuristic Samurai romp. The animation is superb, the characters endearing and the plot lines keep you gripped. This DVD offers the first four in a series spread across 26 episodes. You'll be itching for the next installment.

The idea of filling the boots of Akira Kurosawa's flendishly brilliant Seven Samurai isn't even on the agenda. This isn't a remake, it's a light-hearted and enjoyable adventure, with a borrowed title. It's set in the aftermath of war, as demolsted warnors turn bandit and enslave the simple country folk.

We follow the adventures of three youngsters in the big city searching for Samurai to protect their village from marauding

metal bandits.



Studio Gonzo (Gantz Burst Angel) delivers animation of a uniformly high standard, enabling the story and chiracters to shine though. A highly addictive anime with wide audience appeal.



Grave of the Fireflies

Studio Studio Ghibli

Distributor Optimum Releasing

Certificate 12

Price EIO

RATING Endadadada

Set in Japan, post World War II, this true story follows the increasingly desperate struggle for survival of two children orphaned by American incendiary bombers. This is a highly emotional, beautifully animated and haunting film. Seita and his young sister Setsuka have lost their mother, their father is away and their extended family see them as an unwanted burden. The two children take to the street as Japan comes apart at the seams.

The subjects of loss, war and love may not be what we expect from anime but it's all the more affecting for that. The depth of emotion makes this anime powerful. Be prepared to



shed a few tears. The animation is rich with a deep lustrous tone that modern digital animation struggles to reproduce. So much so that you can watch with the sound off and still get a thrill at the graceful images.







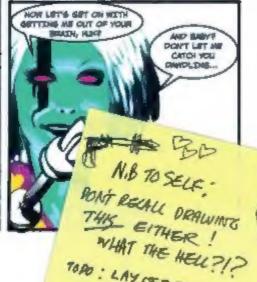












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Imagine X

Artists inside this issue...



Martin Bland

"I paint what's deep-seated in my imagination" Page 48



Marta Dahlig

"I can only concentrate on painting in the dark" Page 44



Kuang Hong

"When you dream, you're actually still in reality" Page 56











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